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DAVENPORT HOTEL

·SPOKANE·U·S·A·

A Word in Confidence

—a frank statement of an ideal sought

NO person, we believe, can become a guest at this house without receiving a new and better conception of the great Northwest, and especially of the commercial and social advancement of the Inland Empire.

It is natural for a stranger to judge a community by the hotel at which he stays.

That this house may appeal to the traveler as "a home away from home"; that it may in all respects spell inviting hospitality; that its service may convince every guest of the personal interest of the management in their comfort and satisfaction is the earnest hope of those responsible for its being.

In brief, it is our intention and determination that as to its conveniences, its service and its rates, this house shall be well entitled to be considered, as it has been termed "One of America's exceptional hotels."

Sincerely,

PRES'T.

DAVENPORT HOTEL COMPANY

PREPARED BY
BUSINESS SERVICE ASSOCIATION
HUTTON BUILDING
SPOKANE, U. S. A.
UNDER DIRECTION OF
WILLIAM K. SHISSLER, MANAGER

PRINTED AND ENGRAVED BY
MCKEE PRINTING COMPANY
SPOKANE, U. S. A.

FRONTISPIECE
DAVENPORT HOTEL
SPOKANE, U. S. A.

Davenport hotel company

DAVENPORT HOTEL
·SPOKANE · U · S · A·

"The Pride of an Empire"

One of America's Exceptional Hotels

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WILLIAM K. SHISSLER
SPOKANE, U. S. A.
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INTRODUCTION

THE Davenport Hotel of Spokane, Washington is far more than a mere commercial institution or business venture.

It is true that no claim is made by the owners to the ultra-altruism of those benevolent men who built the famous khans and inns of eastern countries for the free use of weary travelers. The investment of two and a half million dollars necessitates that the house be made to pay.

But, permeating every plan and evident in every feature are definite purposes and controlling ideals, namely, a desire and intention to establish new standards of hotel excellence—to reflect fittingly all that is best in the spirit of the west—to represent worthily the boundless wealth and immeasurable prosperity of the Inland Empire—to create a monument to the warm hearted, generous minded manhood that has made that prosperity possible—in short to make the house in structure, ornamentation, furnishings and service an unique expression of the characteristic hospitality of the Northwest.

Sight has never been lost of the fact that in no way is a visitor apt to be more impressed with a community, either favorably or otherwise, than by the atmosphere of its hotels.

It is hoped, however, that the Davenport Hotel will not only absolutely satisfy the requirements of travelers as an oasis of rest, and give them a favorable impression of the community, its people and its prosperity, but that it will also be the business and social center of this city and the surrounding territory.

* * * * * * *

Man has ever loved to congregate and to associate with his fellows, either for his bodily protection, his political betterment, his business advantage or his social pleasure.

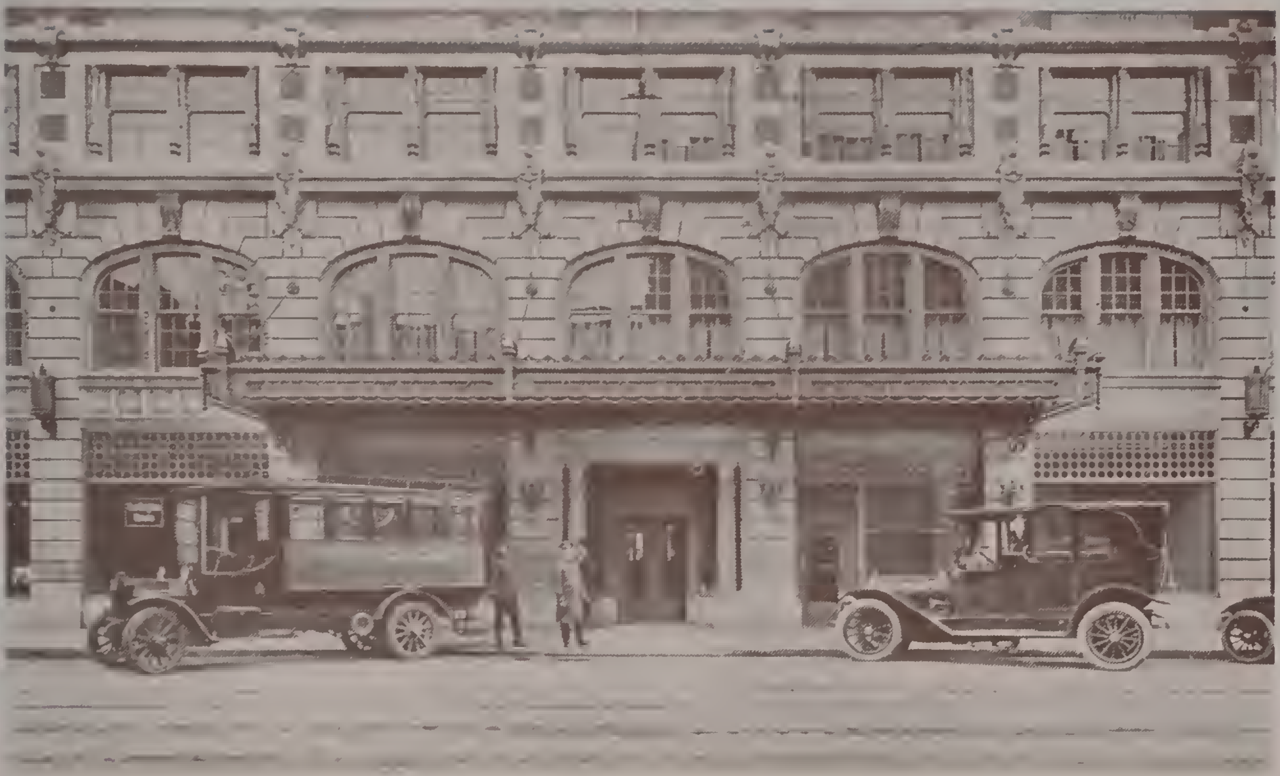
The Greek had his Prytaneum—the medieval Englishman had his Baronial Castle—the New Englander of our own country had his Town Hall.

In a more exclusive and private way, it may be said that the Englishman had his Inn in the Sixteenth Century, and his Coffee House in the Eighteenth Century—among the more noted of the latter being Lloyd's and Will's.

The centres of which we speak were wonderfully potent influences in their time. Today, however, there is a distinct lack of anything conforming to these public places, if we except the Rathskellers, or town cellars, of Germany.

It is no less an ambition of the owners of this institution than to so maintain and conduct it that it will become naturally just such a business and social meeting place for the people of this community.

In the preparation of this booklet, this ideal has ever been in mind. The unusualness of its treatment is accounted for thereby. While the beauties of the house are noted in detail, the greatest effort has been made to emphasize the motive governing throughout the entire construction and furnishing.



AMERICANS are the most critical travelers in the world.

As a class they are true connoisseurs of what constitutes a good hotel. This is only natural in a land such as this in which the distances are so great, the methods of transportation so excellent, the travel so general, and the fine hotels so many and so splendid.

The Davenport Hotel adjoins the famous Davenport Restaurant with which it is connected by several entrances. These institutions occupy an entire block in the heart of the city.

The exterior of the building is of marked architectural beauty. The base, which extends to the third story, is of Boise sand stone. The first and second stories have the rusticated treatment typical of the Florentine style.

The upper stories, including the shaft and frieze, are

of a special brick of many shades of brown, old red and purple, the trim being of terra cotta, and the spandrels in arches on eleventh floor being of a polychrome nature.

There are twelve stories above ground and a basement and sub-basement. In all, there are approximately 400 rooms.

The entrances are on Sprague Avenue, First Avenue and Lincoln Street and all lead to the Lobby in which are the Desk, Business Office, Telegraph and Telephone Booths, Cigar and News Stand and Public Stenographer's Office.

Off from the Lobby on the first floor are the Main Dining Room, known as the Isabella Room, the Men's Room or Chinese Buffet, and stores and offices of various institutions, all of which have entrances opening into the Lobby.

The Marie Antoinette Ball Room and Elizabethan Banquet and Committee Rooms are on the Mezzanine Floor, as are also the manager's office and Ladies' Hair Parlors.

The Barber Shop and Billiard Room are in the first basement and may be reached from the Sprague Avenue Entrance Lobby and from the Lincoln Street side.

It will be noticed that all places of amusement, apart from the Italian Garden, are accessible from either the Main or Mezzanine Floor of the Lobby.

The arrangement of the Lobby is ideally convenient. The relative location of Desk and elevators make it unnecessary to cross the Lobby to register or in passing from elevator to Desk.

All air is sanitarily washed and delightfully warmed or cooled according to the requirements of the seasons. Not only is the air thoroughly ozonated but it is also given the most pleasing degree of humidity. A forced ventilation system is installed employing powerful motors and colossal fans by the use of which the vitiated air is being constantly expelled and replaced by washed air of desired humidity. The intake is on the fourth floor.

The ventilation, heating and lighting of the guest chambers have been given as careful attention as in the more public parts of the house.

There is circulating iced water in every room.

The vacuum cleaning equipment is exceptionally efficient.

At the present time there are three electric passenger elevators which are of the latest type and made absolutely safe by the use of every approved contrivance known to modern engineering. There are no inside rooms. Nearly every room may be connected with bath and toilet.

Notwithstanding the building is absolutely fireproof, there are a number of fireproof stairs conveniently located

One wing is given up to Commercial Traveler's Display Rooms which have many unique features and are unsurpassed anywhere in the country.

Safe deposit boxes and vaults for the storage of guests' jewelry and valuables are of the best type made. and may be used by guests without charge.

An unique system of room locks makes it possible, by the use of a special stub, to render a room absolutely inaccessible even to employes, except by use of the master key. These locks indicate whether or not the room is occupied.

All sample room doors are equipped with automatic electric light switches.

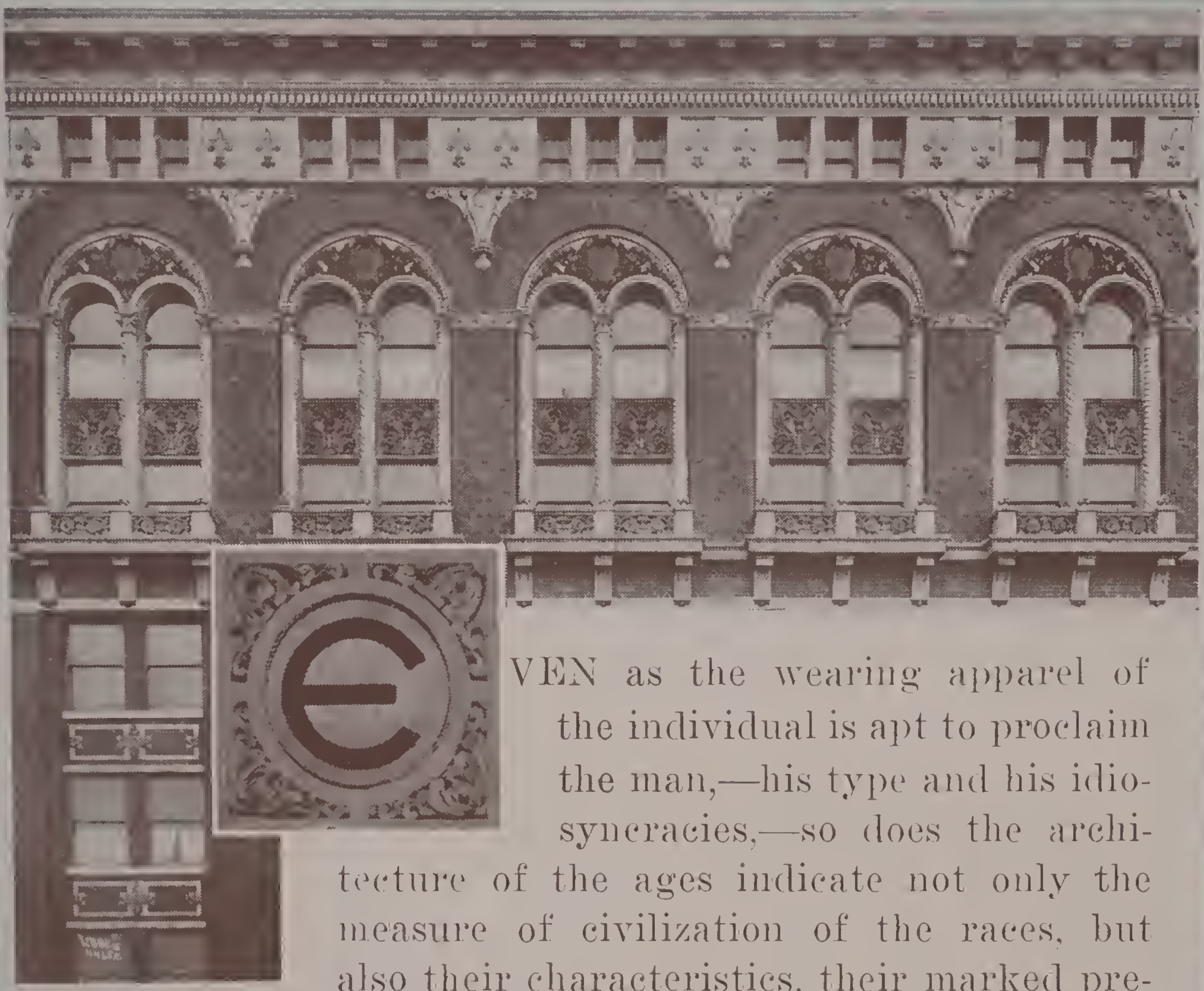
Panel mirrors, adjustable reading lamps, easily regulated steam radiators, telephone stands, and all the little conveniences so welcome to the experienced traveler combine to make the guest rooms a surprise and a delight.

A master clock electrically controls all clocks throughout the building.

The Kitchen which is identical with that of the Davenport Restaurant is a marvel of efficiency and sanitation and as to its equipment generally for the preparation and preservation of food.

All water used in the building is obtained from wells on the premises sunk to a depth of nearly 700 feet. It is shown by chemical analysis to be of exceptional purity and wholesomeness.

So that the reader may better appreciate the beauties of the House, in the following pages we outline the development and evolution of architecture from the most primitive structures down to our own day, and indicate the time and distinction of the several so-called styles and periods after which the departments of the Hotel are patterned.



EVEN as the wearing apparel of the individual is apt to proclaim the man,—his type and his idiosyncracies,—so does the architecture of the ages indicate not only the measure of civilization of the races, but also their characteristics, their marked predilections, their temperamental peculiarities, their ideals, and, in a sense, their hopes, aspirations and religions.

So it comes that even in the edifices and structures of civilizations reaching back beyond the alphabet, and whether they be utilitarian or memorial in nature, we find reflected much of the personality of the prehistoric peoples.

Utility, of course, preceded ornamentation, the consideration of habitations naturally coming before that of edifices intended to propitiate the gods, monument events, or to memorialize the dead.

The most primitive habitation structures were the cave or cleft rock, the earth mound, the snow shelter, the portable tent and the log cabin. Protection from the elements was usually the first and last aim and object of their builders.

As man advanced in intelligence, however, his structures became more pretentious, his conceptions more harmonious, and his execution more skillful.

It was in ancient Greece that architecture received its highest expression. The wonderful artists of that race not only developed the highest ideals of proportion, but they mastered the laws of optical illusion and so constructed their handiwork that when set up in place it conveyed the impressions of size and proportion they would have it convey.

The finest examples that have come down to us from the Grecian period are the temples of worship and the public halls. In them the artists found their best vehicle and were unhampered by the demands of utility. Proportions were not determined by the price or availability of suitable building lots. Building regulations, as we know them, gave architects and builders little concern. Even the time consumed was of comparatively little moment. They merely dreamed their dreams and then proceeded to give them reality line for line, proportion for proportion, color for color, as their intuition, their training, and their experience prompted and taught them. The result was a perfect harmony that the world has rarely seen equaled and never surpassed.

It was among these people that were born the Doric, the Ionic and the Corinthian types or ''Orders'' of architecture which are even today the accepted models for proportion and treatment.

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The war-like Romans by coming in contact with their finer-fibred Grecian combatants became impressed with their art ideals. In attempting to duplicate them in their own buildings and structures, however, the base, shaft and capital of the Grecian columns took on the more sturdy personality of the Romans, but at the expense of being less pleasing artistically and less accurate proportionately.

The rise of Christianity brought into existence a type of architecture now known as Early Christian. As the new faith spread to the East, Constantinople became one of its principal centers. The Byzantine style was there developed, Constantinople being formerly known as Byzantium.

The architecture of the period following that of the Early Christian was spoken of as the Romanesque.

After the decadence of the classic ideals, and in turn, of the Early Christian and Romanesque, what we now know as Gothic architecture was developed, of which there are many beautiful examples especially in church structures, to which it is particularly adaptable.

No longer having at their command the hordes of the Roman armies whereby countless workmen could be impressed into building work, and being further hampered by lack of funds, the builders of these later centuries gradually drifted away from the early ideals.

Moreover, the restless Turk with his fanatical religious animosity toward the Christians, in time overthrew the Christian regime in Constantinople. The Greek artists, students and artisans that had taken up their abode in this Eastern city, settled, at the time of this overthrow, in what was then the great industrial city of Florence in Italy.

The volume of trade in that city was the wonder of the then known world. Commerce was there at its height. The fortunes made were fabulous.

It was to this atmosphere that the Grecian students and artists came with their literary and artistic ideals and their consummate skill with pen, brush and mallet.

Impelled by their yearning for the true and beautiful, and by their love for all that was best in the history of their native land, these students revived the interest in the learning of the early Grecian and Roman times. This movement was particularly augmented by the writings of such men as Boccaccio and the discoveries and work of one Brunelleschi.

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Thus did the Renaissance have its birth: first in literature and then in art.

The rich Burghers of Florence became the patrons of the new art. Some of the most beautiful examples of the Renaissance were built in that city.

From here the movement spread throughout all of Italy, France, Germany, Flanders, England and Spain.

Naturally, wherever people excelled in any given line, either on account of the demands of climate, or the availability of material especially adapted to architectural requirements, there the architects of that locality showed the greatest strides in that particular direction.

For instance, the open patios of the Spaniards, the atriums of the early Romans, the cortiles of the Italians and the grilled doors and latticed windows of all Southern countries, were as much a result of the influence of the climate of the South as the oak panels and great fire places of the Elizabethan period in England were the result of the rigors of the climate in the North.

So too with materials. The Italians, for instance, had the clay with which to model and the marble in which to carve, and naturally they came to excell in hand-

ling these materials. One consequence of this condition was the colored or polychrome, glazed surface terra cotta which reached its highest development in Florence and was much in evidence in the decorations of the early palaces of that city.

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We have seen how the Renaissance came into being—the soil in which it took root and the atmosphere in which it thrived.

If we now take into consideration the wonderful Northwest, in which this Hotel is located, with its marvelous crops and fabulous mines; if we keep in mind the type of progressive citizens that go to make up its life, coming as they do from all corners of the globe; if we contemplate the splendid courage and commendable public spirit of those who erected this magnificent hostelry:—and if we, then, hark back to the Florence of the past with its wealthy Burghers, and compare it with the Spokane of the present and its successful pioneers,—we are certain to feel how fitting it is that the exterior of this Hotel should have been patterned after the Florentine style.

And what could so forcibly suggest this fitness and so well manifest the sympathetic appreciation, by the architect, of the spirit back of this undertaking, as the ornamental details in the cornice on the second floor of the building?

Standing in bold relief will be seen the closed helmet, suggestive of protection, and the ram's head, which in the classical symbolism is the emblem of push and determination. Overtopping these heads, on the keystones breaking the lines of the cornice, are duplicated Hermes' staff and entwined serpents, bringing to mind the mythological tale of how Hermes or Mercury, the patron of commerce, travel and what-not, coming one time upon two serpents apparently bent upon annihilating each other, threw between them his staff. Whereupon, we are told, they entwined about it, and themselves, and continued ever after to exist in friendly rivalry.

Does not this detail in particular symbolize all that is best in honorable, decent competition? Is it not markedly suggestive of that energetic, yet friendly, quest of trade which has characterized the industrial history of the Northwest and made possible that prosperity and advancement which has become the wonder of the world?

Throughout the entire building the same conscientious thoughtfulness is evident in every detail both as to architecture and furnishings.

FIXTURES BY T. W. WILMARTH CO.

IT is said that the idea of an open court can be traced to China.

In the Egyptian, later Greek and early Jewish Temples of worship, it constituted a sanctuary in which was located the Holy of Holies.

In the Roman houses, the atrium was the principal apartment. It contained the sacred fireplace, the household gods and the beds of master and mistress. The mummies of the ancestors stood in the colonnade surrounding it. It was also used as a general reception room.

The baronial hall of England was largely a development of the feudal life of the middle ages. In it all household duties were performed. Here the lord sat with his family, his guests and his retainers.

As ideas of refinement grew, and more privacy became desirable, what was known as a withdrawing room was divided from the main hall, to which the lord and his family retired after their meals. A reception hall followed in time.

In the modern home the reception hall strikes the keynote of the decorative treatment of the house and reflects the taste and refinement of the occupants.

So in a hotel. The lobby should be designed not for the purpose of aweing the guests but so as to spell inviting hospitality and warm welcome.

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Words are always a miserably futile vehicle to convey an idea of beauty, and especially so when to harmony of proportion and color have been coupled a definite ideal and a fixed purpose.

The treatment of the Lobby is after the style of the Spanish Renaissance.

The chaste carvings on beams and pilasters; the subdued, age-suggestive, old blues, old reds, grayish browns and dull golds of the woodwork and the beautiful light tan of the Caen stone in pillar and pilaster, give one the impression that here is inviting elegance, refined splendor, and satisfying ease—and that here, above all else, is the spirit of hospitality made manifest.

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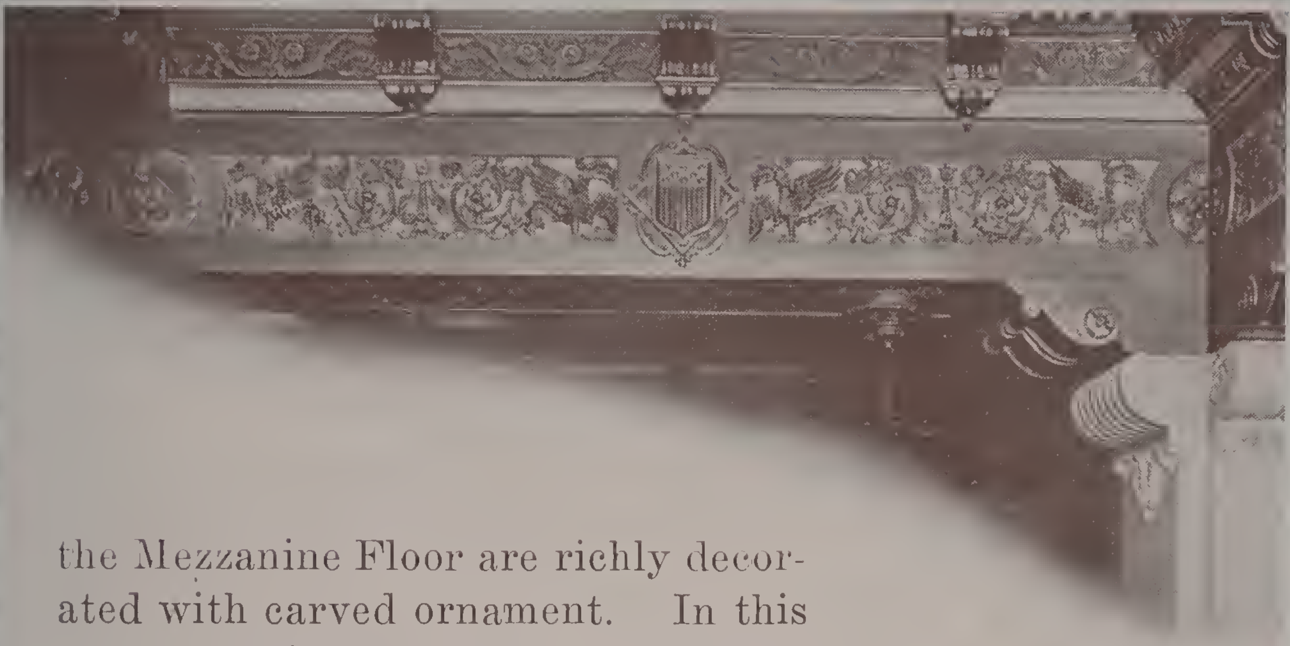
The patios have always had a strange hold upon the people of the Spanish countries. They are wonderfully expressive of the hospitality so characteristic of their natures.

Constituting as these patios did, an open court, the only roof, other than that over the promenade, was the vine-covered arbor through which could be seen the glorious Southern skies.

This effect has been obtained in the Lobby by massive, transverse beams and the use of a sky-light of opalescent glass.

The sides and soffits of the main beams and lintels and the frieze on the walls of



the Mezzanine Floor are richly decorated with carved ornament. In this ornamentation appear designs showing griffins and dolphins with foliated terminations of conventionalized acanthus leaves. Interspersed throughout this ornamentation are medallions and national coats of arms.

It might be interesting to consider the significance of this ornamentation—its history, evolution and symbolisms, but we can only make mention of a few details.

In the old Spanish homes it was the custom to display medallions carrying the portraits of honored ancestors and distinguished members of the family. This accounts for their frequent appearance throughout the Lobby.

Prominent in the ornamentation is the griffin. This, as used here, has the body of a lion,—symbolic of strength, and the wings and head of an eagle,—emblematic of alertness, swiftness and rapidity of execution.

The dolphin, which figures in the ornamentation is always associated in mythology with sociability.

The helmet and simitar appearing on the frieze of the stepped bolsters on each end of the Lobby, are symbolic of the protection and active defense of those placing themselves within the safe keeping of the host.

These examples are at least sufficient to show what careful attention to detail has obtained.

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The Moorish system of coloring is considered by many architects and artists of note to be perfect. In using the blue, red and gold, they so placed them as to be best seen and add most to the general effect.

If the visitor to the Lobby will give attention to the color treatment prevailing, he will note that the background of the frieze on the beams is in old blue, the deep shadows of the mouldings are in red, while the face of the coats of arms and medallions are finished in gold, wiped in with color and glazed over with gray to give an antique effect which is all in strict accord with the best type of Moorish treatment.

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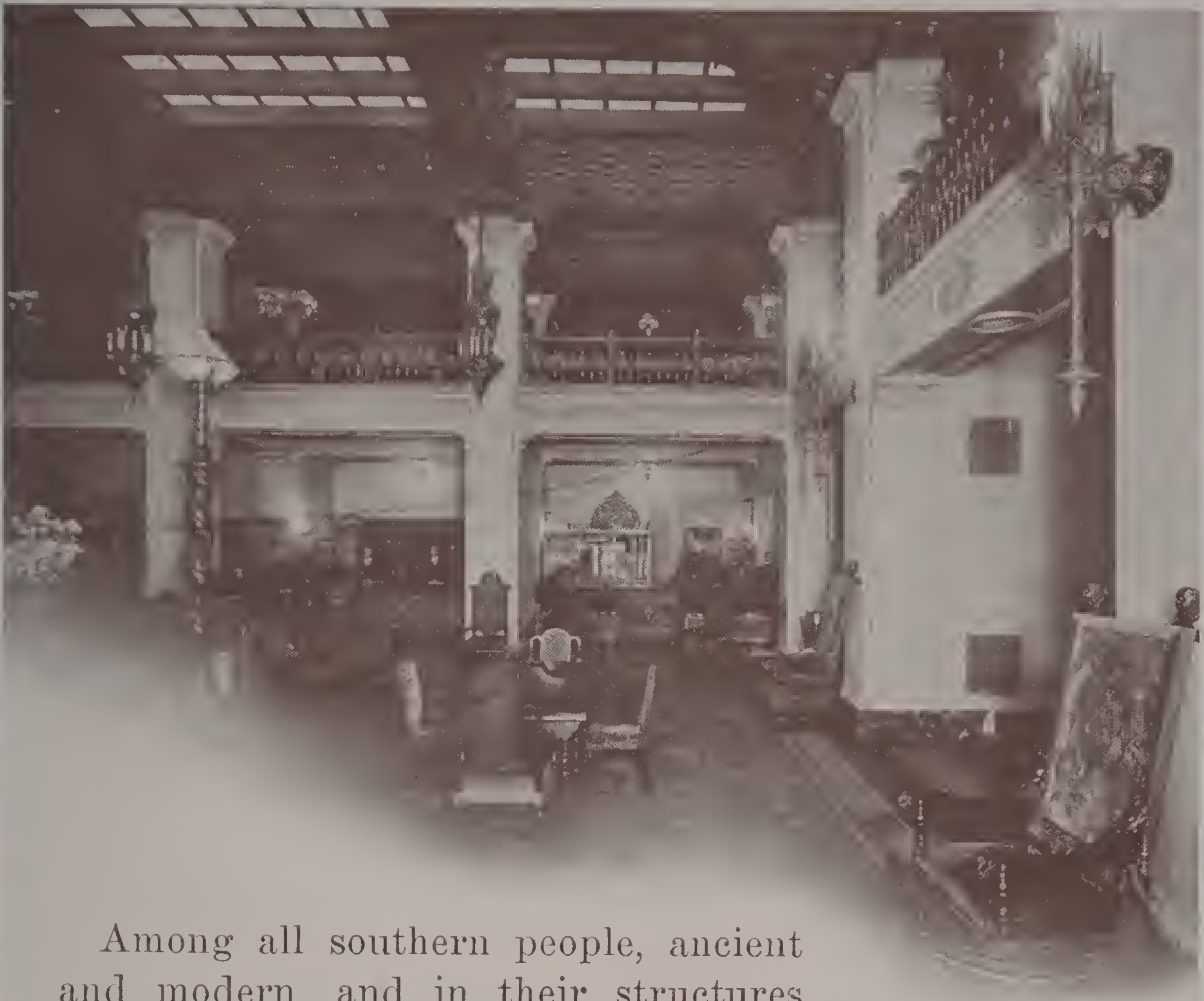
The lighting fixtures consist of four columns placed in the floor of the Lobby proper, and eight sconces flanking the entrance Lobbys and the recesses at either end of the room.

The columns, which are of twisted form, carry ornamentation of gracefully entwined grape vines and are finished in dull gold with green introduced. Each column supports four alabaster scallop shells of unusual size and beauty, so arranged as to give an indirect lighting effect which is decidedly pleasing.



Among all southern people, ancient and modern, and in their structures both public and private, fountains have always been a striking feature.

The fountain in the Lobby is a particularly beautiful piece of work, showing the figure of a child standing on a pedestal, in a basin, grasping a dolphin, from the mouth of which latter a stream of water is spouting,—all being executed in Italian marble.

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Walnut is used in the furniture, although there are occasional pieces of brown mahogany. All of the furniture was specially made for the Lobby, most of the pieces being patterned after actual museum copies of furniture used in old Spanish and Italian palaces.

The main floor is covered with four large Austrian hand-tufted rugs, the design being copied from rare old Chinese carpets. The field is in old blue with the two-tone fret so much affected by the Chinese. The design is in ivory, tan and brown, with Chinese pink introduced.

Plain and uncut velvets, figured velours and silk damask are used in upholstering. The couches are tan in color, the chairs gray and rose, with occasional chairs in blue and tan.

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Would it not seem that such a Lobby is destined to measurably, at least, serve the same functions of a community center as the courts and gathering places of earlier times and other lands to which we have referred?

Our description will have been futile unless we have made it clear that every architectural detail, every element of ornamentation, whether of color or design, and every form of furnishing and arrangement has been considered and determined upon with an eye single to achieving an atmosphere of inviting hospitality.

Since the formal opening of the house, the Lobby has been the scene of a number of public functions. The animated countenances of the assembled guests and their unstinted words of appreciation of a social and business gathering place of this kind presage the happy consummation of the ideal of the owners and management to which we have repeatedly made reference.

ROBERT Louis Stevenson, in writing of Samuel Pepys said:—

"Dearly as he loved eating, he knew not how to eat alone; pleasure for him must heighten pleasure; and the eye and ear must be flattered like the palate ere he avow himself content. A collation was spoiled for him by indifferent music."

Man is a sociable creature, and especially so as to his eating customs.

In fact, Lycurgus, the Grecian ruler, tried the experiment of compelling the people of his city to eat in a public dining room, thinking thereby to promote a more democratic spirit.

Plutarch tells us that when a man became a candidate to sit at any particular table at these repasts, each member at that table took a little ball of soft bread in his hand which he was to drop, without saying a word, into a vessel known as a "caddus" which the waiter carried upon his head. If he approved the candidate, he did this without altering the ball in any way. It was out of this idea that grew the "black ball" system prevailing in modern secret societies.

All such community experiments, however, are foredoomed to failure because they run counter to the desire in most of us to enjoy our meals when and where we please and in our own particular way.

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It is a striking fact that as races advance their dining quarters are almost invariably the first part of their habitation to reflect their refinement and taste.

The history of ancient dining places and customs is exceedingly interesting.

The dining halls of the Pompeian palaces were gorgeously finished and splendidly furnished.

Nero, we are told, had a dining room upon which he spent over a million dollars in embellishments.

A noted Turkish physician of the middle ages dined in a room cooled in the summer time with snow.

Cicero purchased a table of rare wood for his dining room at a cost of $40,000.

Many of the wealthy Romans had delicacies served to them as they bathed.

Julius Caesar is said to have given a dinner party in Rome at which the revelries lasted for twelve days, 4000 aristocrats being in attendance.

Tiberius spent two days and a night in continual feasting.

A favorite dish of those who could afford it was the brains of peacocks and pheasants, the tongues of nightingales and the roes of delicate fishes.

The Romans regarded oysters highly and imported them from Britain at great cost.

Caligula, the Roman Emperor, invited a few of his bosom friends to a dinner which cost $400,000. Nero is said to have spent $150,000 on a single dish and the Emperor Domitian $25,000 for a dish in which the tongues of rare song birds were used.

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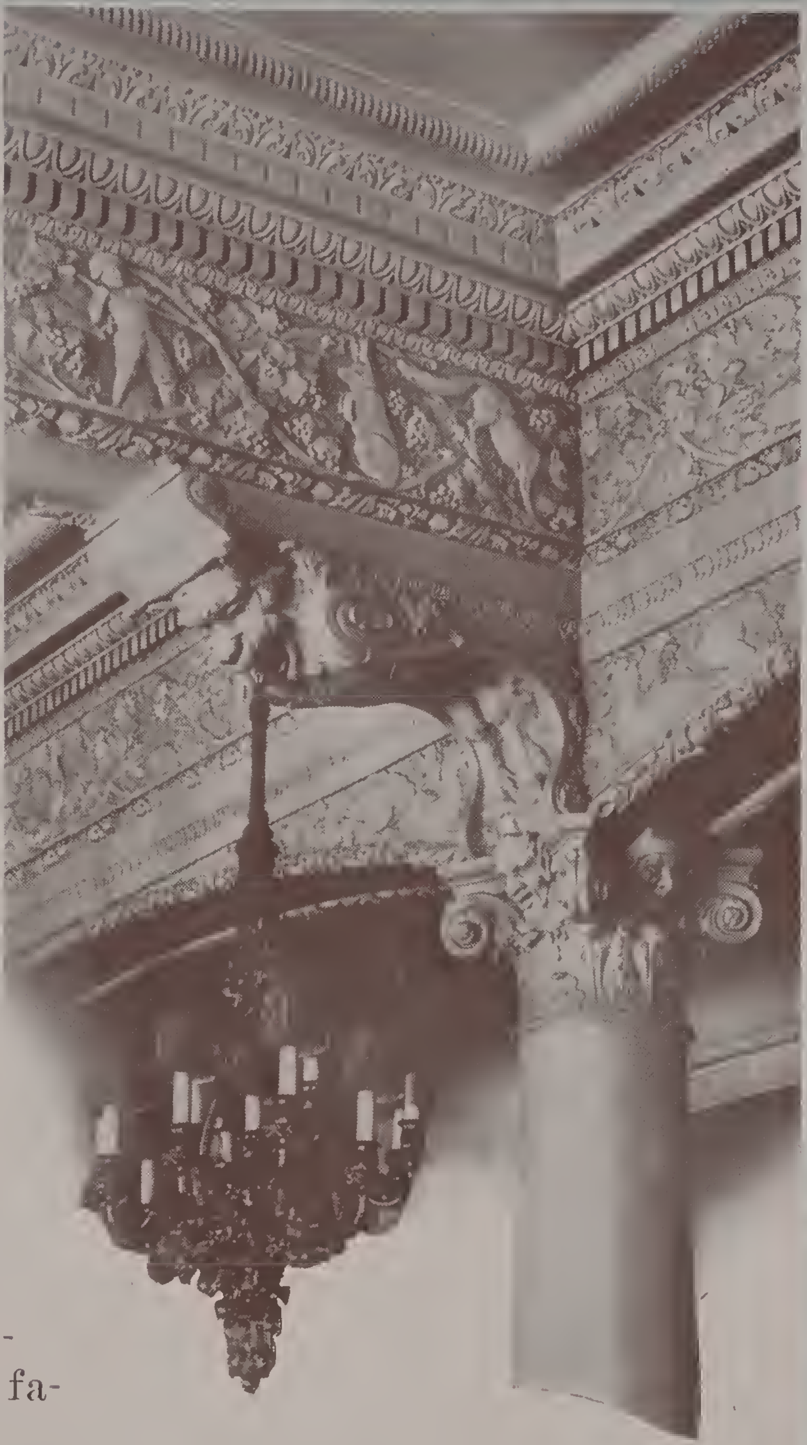

He whom you invite to dine in your home has been given the highest mark of your good opinion.

But just as the home dining room usually stands for the sanctity of the household, so does the average public dining room ordinarily lack all of those characteristics which make for intimate privacy.

It was with these ideas in mind that the owners of this Hotel set about designing this justly famous Isabella Room.

This name seems especially appropriate when we recall that it was to the imagination, confidence and unselfishness of Isabella of Spain, that Columbus was indebted for the assistance given to him by King Ferdinand in fitting out his expedition, resulting in the discovery of America.

While the ornamentation is after the style of the Spanish Renaissance, it is worthy of note that the treatment reflects little or none of the Moorish influence shown in the Lobby. This fact is especially emphasized in the arabesque ornamentation. Representations of living beings are in evidence everywhere. This would not, for religious reasons, have been tolerated by the Moorish followers of Islam.

In the frieze, the running ornament is made up of boys, birds, rabbits, foxes and turtles, all of which are so placed that the lines of their bodies blend perfectly with the general design of the ornament.

The capitals of the columns are beautiful examples of the Corinthian Order as modified by the Spanish Renaissance.

Set in the top of these capitals are grotesque heads, by which we are reminded that the sculptors of the middle ages delighted thus to portray the features of their friends and enemies.

The columns to which we refer are ranged on both sides of the room and support the elliptical, Caen stone ceiling of the arcades, which latter contribute much to the atmosphere of intimate coziness. The columns and pilasters and all ornament forming the wall panels are also of Caen stone treatment.

Rising from these columns, facing the centre of the room and supporting the ceiling beams are heavy ornamental bolsters made up of chimeras which have the body of a lion, the cloven hoof attributed to His Satanic Majesty and a grotesque human head. These bolsters add a striking medieval touch to the room.

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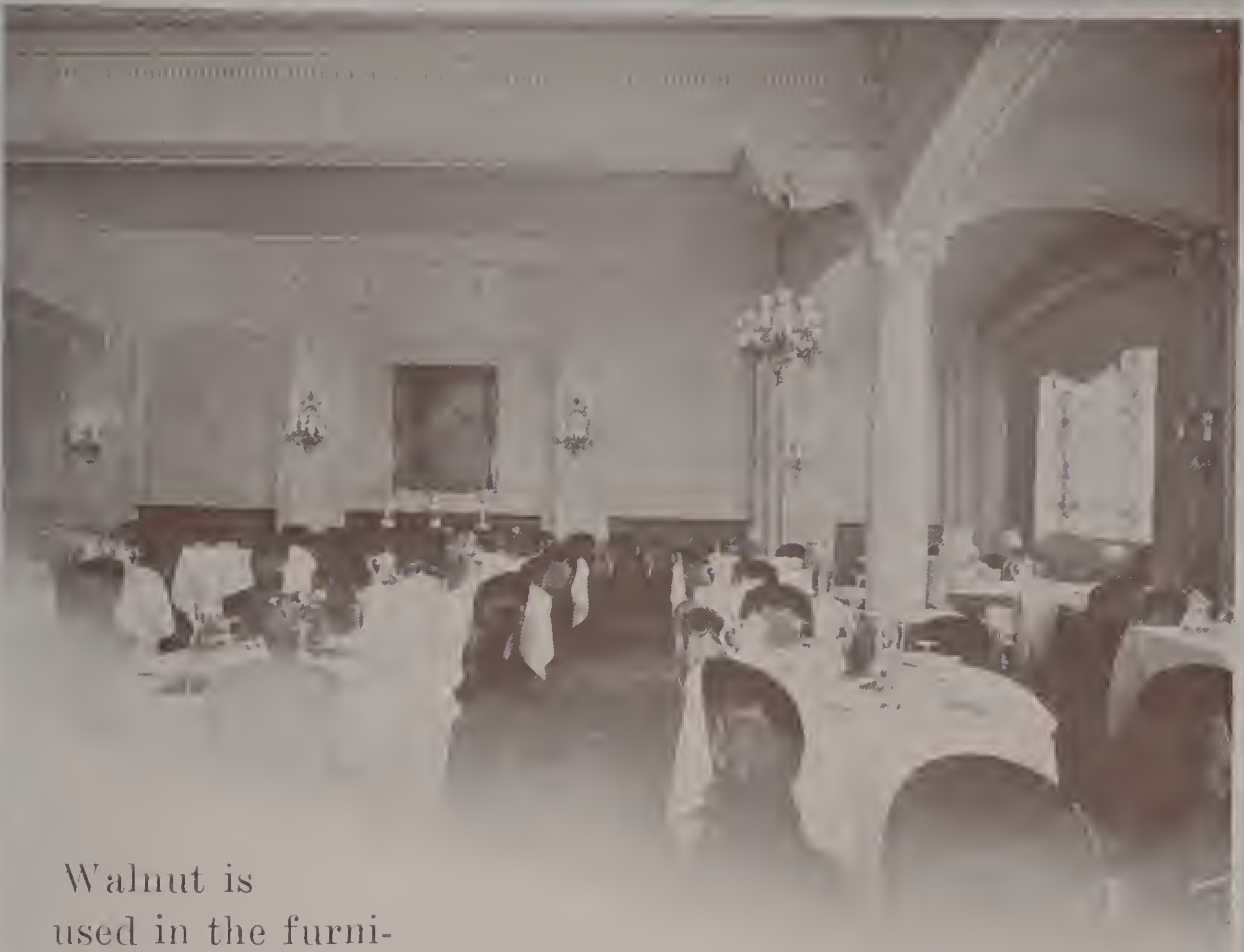
The color treatment is in old ivory, soft colors being introduced into the running design on the ceiling beams and in the arabesque ornamentation of pilasters, the shadings blending from French gray to a pale yellow.



Walnut is used in the furniture, the chairs having rattan backs, the tops and seats being covered with deep rose-colored, figured velour.

A rich Wilton carpet, having a black field with large Spanish Renaissance scrolls in rose, gray, blue and gold makes an ideal background for the architectural treatment and furnishings generally.

The overdraperies at doors and windows are in old rose velvet trimmed with galoon and carry the crest of Queen Isabella.

In the centre panel in the end of the room is a large portrait of a woman by Nattier, the coloring of which is markedly in tune with the room.

The table appointments, both of linen and ware, all of which were especially designed for this house, are artistically harmonious in every respect.

The service, it is probably needless to say, is entirely in keeping with the room and cannot fail to delight the most exacting.

It is indeed a delightful room and doubtless destined to be the scene of many notable gatherings and memorable functions.

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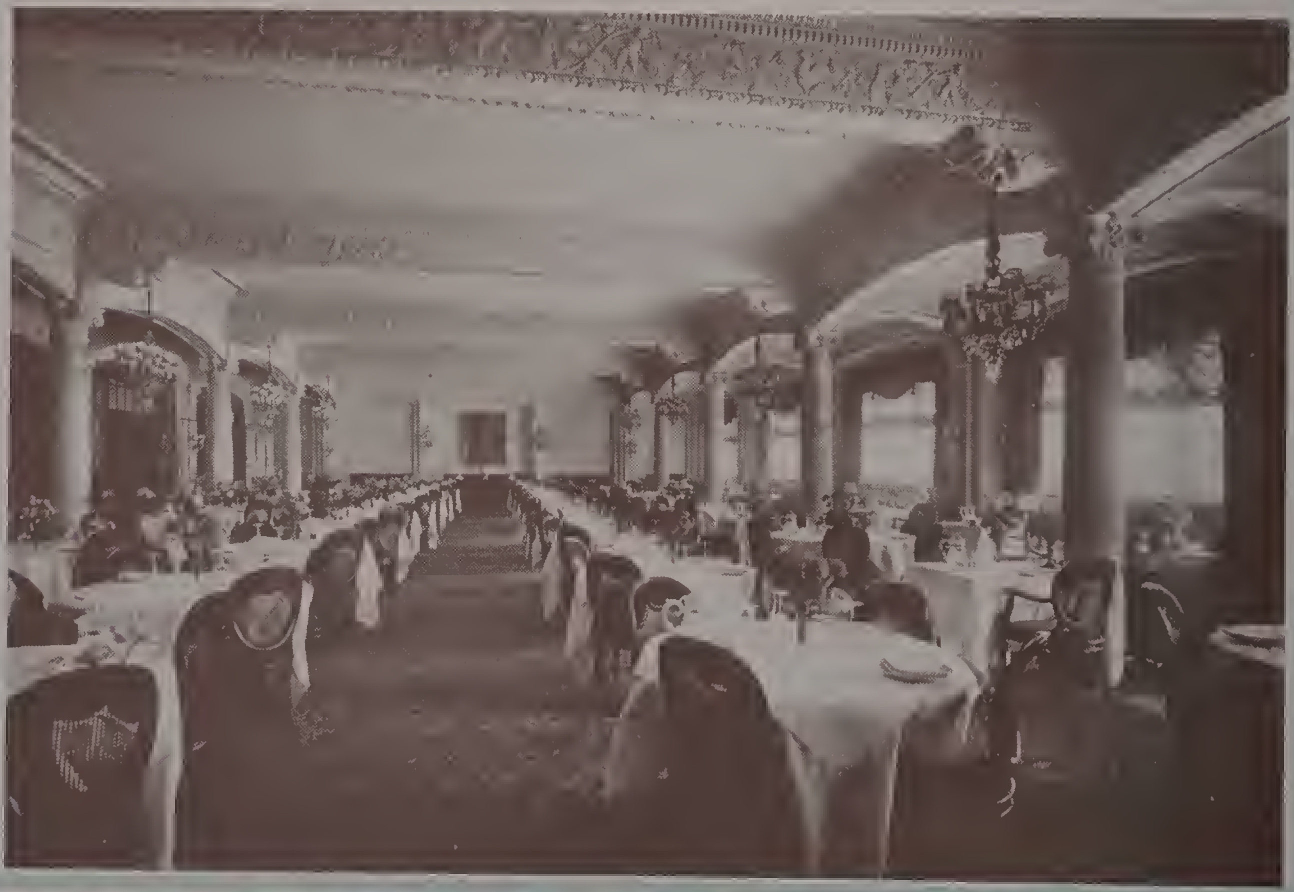
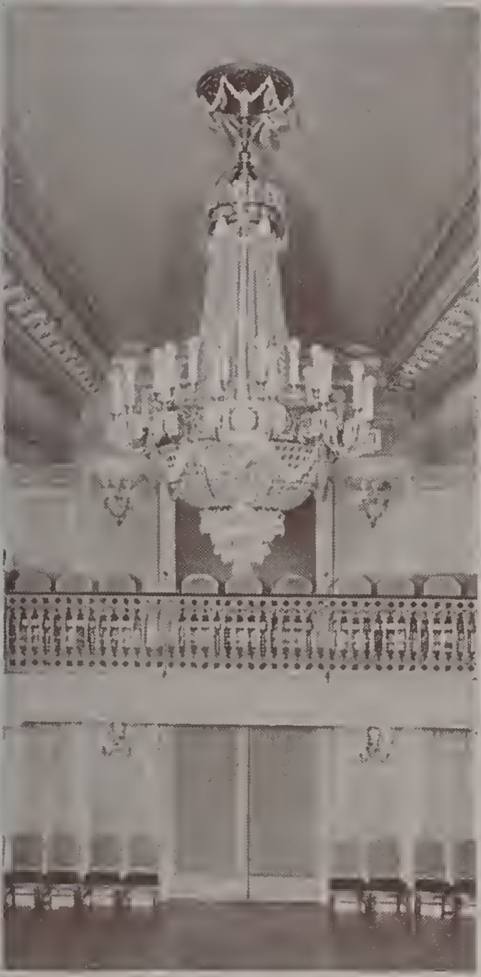
To those like Pepys to whom the pleasure of dining is not measured alone by the degree in which their palates are tickled by savory viands—to whom harmony of line and beauty of color add zest to appetite, this remarkable dining room will be a never-ending source of delight.

And these distinctive characteristics have not only proved attractive to registered guests of the house, but as well to the residents of the city who have eagerly availed themselves of this delightful place to entertain their families and their friends.

One of the features of the social life of the city inaugurated and made possible by the management of this house are the Sunday orchestral concerts in the Lobby to which all music lovers are invited whether or not they are registered guests.

Sunday dinner parties have consequently become especially popular in this Isabella Dining Room.





FIXTURES BY T. W. WILMARTH CO

ONE might best describe the Marie Antoinette Ball Room on the Mezzanine Floor by saying that it is "a dream."

For a dream it verily is:—a dream of dignified simplicity, chaste elegance and delicate beauty, made real.

Pervading it all is the spirit of that period in France when an aristocratic and intellectual woman, by the mere force of her personality, cleansed of its grossness a court in which the cultivation of manners had notoriously come to mean more than the observance of morals, and at the same time rescued the art movement of her time from the vulgar ostentation into which it had fallen in the preceding reign.

The French people are essentially beauty-loving. They are intuitively artistic. Mere mathematical formula in architecture and art never was made a fetish by them. The geometrical complexity of the Persian ornament, for instance, is a thing entirely apart from their nature.

We have already seen that the Grecian architecture was markedly idealistic, and that the work of the Romans reflected their coarser natures and greater love of vulgar display.

The Italians of the Renaissance, with the Florentines leading the way,—inspired by the writings of Boccaccio and the architectural discoveries and achievements of Brunelleschi,—in their endeavor to adequately present the ideals of the earlier times as reflected in the writings of Vitruvius who flourished in 50 B. C.,—fell into the error of becoming mere copyists.

Among the Italians, we are told, the development of the Renaissance movement was in a large measure evolutionary. In France, on the other hand, it was sudden and pronounced.

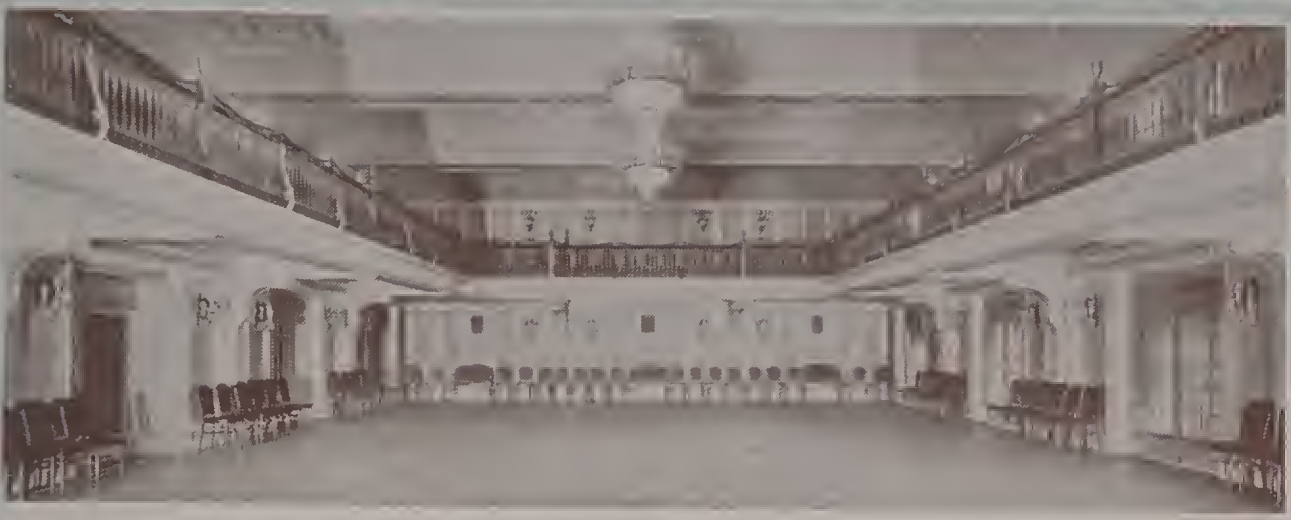
The rulers of France upon coming in contact with the wonderful art productions of Italy in the Fifteenth century were so filled with an ambition to rival them that they prevailed upon the Italian artists who had developed the classic style in their own country to come to France and instruct the French artists and artisans. The profitable trade with the French colonies in America had given the French nation the means to gratify its caprices in these regards.

A study of their architectural development shows that the French builders did not accept in toto the conventional restrictions placed upon the classic forms by the Italian leaders of the Renaissance.

It has been said that on account of the greater originality of the French as compared with the Italian style and its freedom from the baser incongruities that prevailed in the Renaissance in Germany and England, we can take the French style as a good standard and study it as a revival of classic art, modified almost perfectly to fit modern ideas.

But the architecture and ornament of the French Renaissance ran the gamut of good, bad and indifferent.

With the death of Louis XIV. and his succession by the weak Louis XV., the decadence was rapid. All ornamentation seemed to have but one purpose, namely to dazzle with the rarity of material used, the extravagant



cost of treatment and the vulgar ornateness of ornamentation.

While Louis XVI. was little better morally or mentally than his predecessor, the influence of Marie Antoinette was soon evident on all sides. There was a carefully studied return to the classic ideals.

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The Marie Antoinette Room truly breathes the spirit and art ideals of this remarkable woman.

One may enter the room either from the Ball Room Lobby, which leads off from the Mezzanine Floor, or by the French windows in the side of the Ball Room.

And what a vision of white ivory, French gray, light rose, and delicate blue there is on which to feast the eye. One need not be an artist to appreciate its beauty.

The fascia of the gallery shows a fluted design in which are medallions carrying the heads of court jesters.

These jesters with their cap and bells are of course suggestive of the buffoons and professional amusement providers that graced the courts of medieval times and that had their prototypes in the fools of more ancient times.

The ornamental treatment of the walls of the gallery

is similar to that of the first floor except that the capitals of the pilasters carry large grotesque heads.

Overtopping the windows are ornamental panels showing large acanthus leaf scroll and lyre and satyr, the latter with the cloven hoof of the goat, suggestive of freedom of movement.

The color treatment of the room is exquisite. The panels and styling are in French gray. The moldings of panels and of the cornices and pilasters as well as the ceiling are in light ivory. The swags in panels, the fascia of balcony and the capitals of the pilasters are similarly treated but picked out in delicate blue and rose.

The railing of the gallery, which is a very delicate design, is finished in gold, glazed over with gray. A rose colored silk cord is draped from the base of urns on the newels, the top of the railing being finished with rose velvet.

At all of the French windows on the sides of the room are rich, soft, corded hangings of rose color.

Three rich crystal and gold chandelliers of exquisite design are suspended from the ceiling panels. The sconces are of the same material, style and finish. The rose shades on these fixtures strike a pleasing color note in splendid harmony with the treatment throughout.

* * * * * * *

Such is the room devoted to the Muse Terpsichore, the patron of the dance.

The dance in some form or another is almost as old as

history.
It is the the
universal form of
expression of that sense
of rhythm which is implanted in the breast of all mankind.

The sacred dance formed a prominent part in all forms of ancient worship. Men thus gave expression not only to the exuberance of their spirits, but to thanks, to praise, to supplication and to humiliation. The Biblical references to the dance are many.

With the decadence of classic art and architecture, the dances suffered similarly. In the 15th century Italy was the first to see its Renaissance as was the case in art and architecture.

France was the cradle of modern dancing. National dances of other countries were here studied and perfected. The effect of this appears in the terminology, which is almost entirely French.

In nearly all dances of the 17th and 18th centuries kissing formed a prominent part; these "favors" being later superseded by the bouquets presented by the gentlemen to their ladies.

Certain of the dances which took on the names of the musical movements to which they were danced had a remarkable vogue--not even surpassed, in fact, by the popularity of the modern tango and its modifications.

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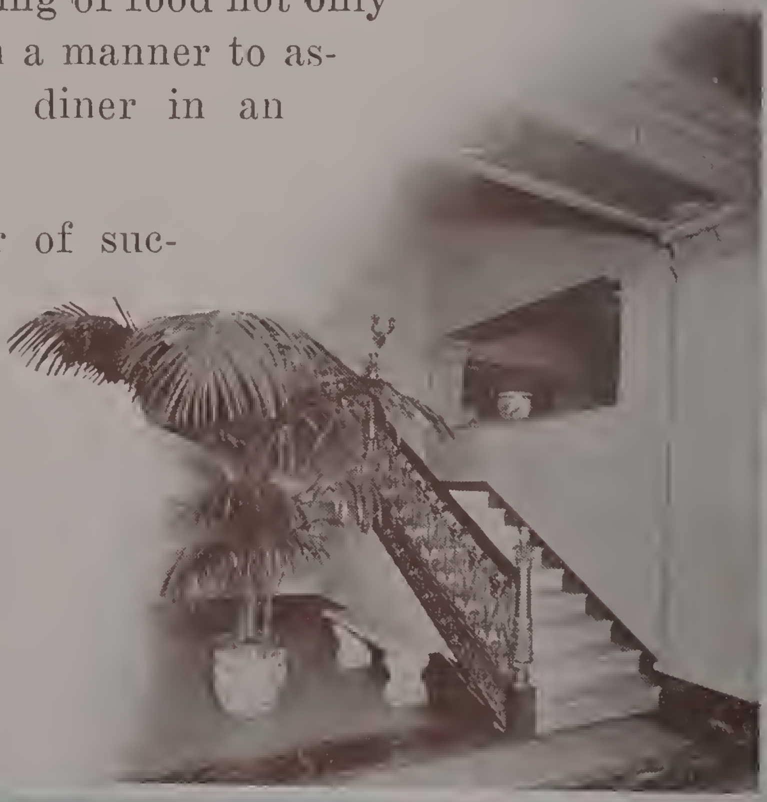
In a room, with such an atmosphere, in a House with an ideal such as the Davenport Hotel, one needs no assurance that the affairs with which this room will be graced will be distinctly in keeping.

* * * *

In addition to its use as a ball room, this room is ideally adapted for the holding of functions both private and public of a more formal nature as well as an auditorium for conventions and similar gatherings to which varied uses it has frequently been put since the opening of the House.

Factors decidedly contributing to this multiplicity of uses are the adjacency to the Mezzanine floor of the Lobby and consequent accessibility to the Elizabethan Banquet rooms on the opposite side of the Lobby and also the convenient arrangement of the service rooms, which, as stated elsewhere in this booklet, are ideally equipped for the handling of food not only with expedition, but in a manner to assure its reaching the diner in an appetizing condition.

The large number of successful functions which have been held in this room and the frequent requests for its reservation are the best evidence of its popularity with the people of this city.



YE olde time builders and cabinet makers took great delight in incorporating in their handiwork secret panels, drawers, passageways and compartments in the most unexpected places.

These gave them a proprietary interest in their creations of which changing legal ownership could not deprive them.

We are probably safe in saying that in the beautiful panels going to make up the wall treatment of the Elizabethan Banquet Room we need not expect to find any concealed springs, etc., although the workmanship of the folding doors whereby one, two, or three rooms may be made at will, would have made the early builders green with envy.

How then shall we account for the special pride taken in this room by the owners and architect?

To discover this, let us first consider the architectural treatment and furnishings.

The style is after that which prevailed in the time of the Tudors, and more particularly in the time of Elizabeth.

English oak is used in the paneled walls, the frieze consisting of the heraldic crests so much affected in the days of the Virgin Queen.

The Renaissance reached England through France by way of Flanders, and therefore the development of the wood carving and paneling of which the Flemish people had so long been such masters is particularly in evidence.

The ceiling shows a fret design which is at once Gothic and Flemish.

Silver chandelliers of exquisite patterns give a decidedly pleasing touch to the subdued color scheme.

Rugs having a small mosaic design in brown, old blue and tan add much to the harmony and richness of the furnishings.

The furniture, which is in oak, is conscientiously copied after the most famous Elizabethan pieces now in existence.

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And now let us inquire as to conditions socially in the Elizabethan period and as to the architecture in those days.

Meal time was quite an institution. The bulk of a family's wealth was frequently in their plate. China and porcelain were just coming into use. Most of the table linen was perfumed. The use of toothpicks, which were then a novelty, had become quite a fad. They were frequently made of gold and were ostentatiously carried, special jeweled cases being made to contain them. To pick one's teeth in public became the mark of a gentleman.

The table manners can best be imagined by recalling that no forks were used or known of until nearly the end of Elizabeth's reign. The only service knives were the side arms of the men folks.

Although "carpets" were mentioned in the writings of the time, they were used to cover the tables, in fact they were the table cloths.

This was the age of Shakespeare, Bacon, Edmond Spencer, Beaumont, Raleigh, Drake and other leading spirits in literature, business promotion, travel and adventure.

It was truly the nation's awakening time in art, architecture, social refinement, trade and morals. It has been said "at no other time in history was the present more delightful, more full of hope, more full of joy, more full of daring." The new learning was full of wonder and delight. The new world promised limitless opportunities

for adventure and romance. New opportunities for the obtaining of wealth were constantly presenting themselves.

* * * * * * *

An architect, if his ideals are what they should be, tries to catch the spirit, rather than the form, of that period after which he patterns.

While the manners and much of the architecture of the Elizabethan times were far from perfect, no period offers a better opportunity for the working out of this ideal of which we have just spoken.

The awakening people in their architecture adopted what appealed to them not on account of its symbolism, its scientific accuracy, nor its religious significance, but because it expressed their longing for the beautiful.

The consciousness of the architect of this hotel that he had caught the spirit of those times in the treatment of this room would warrant him in taking the same satisfaction in it as did the early builders in contemplating their concealed springs and hidden chambers.

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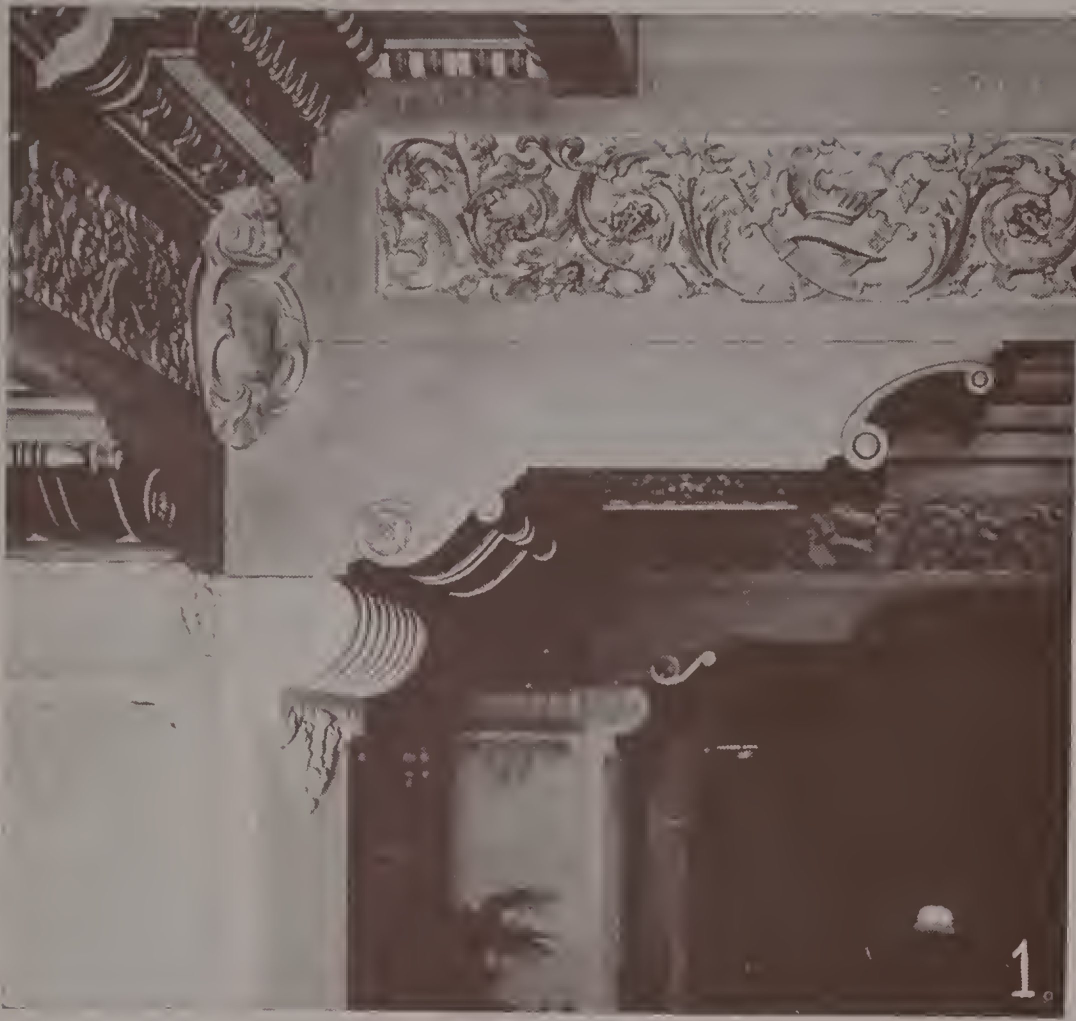
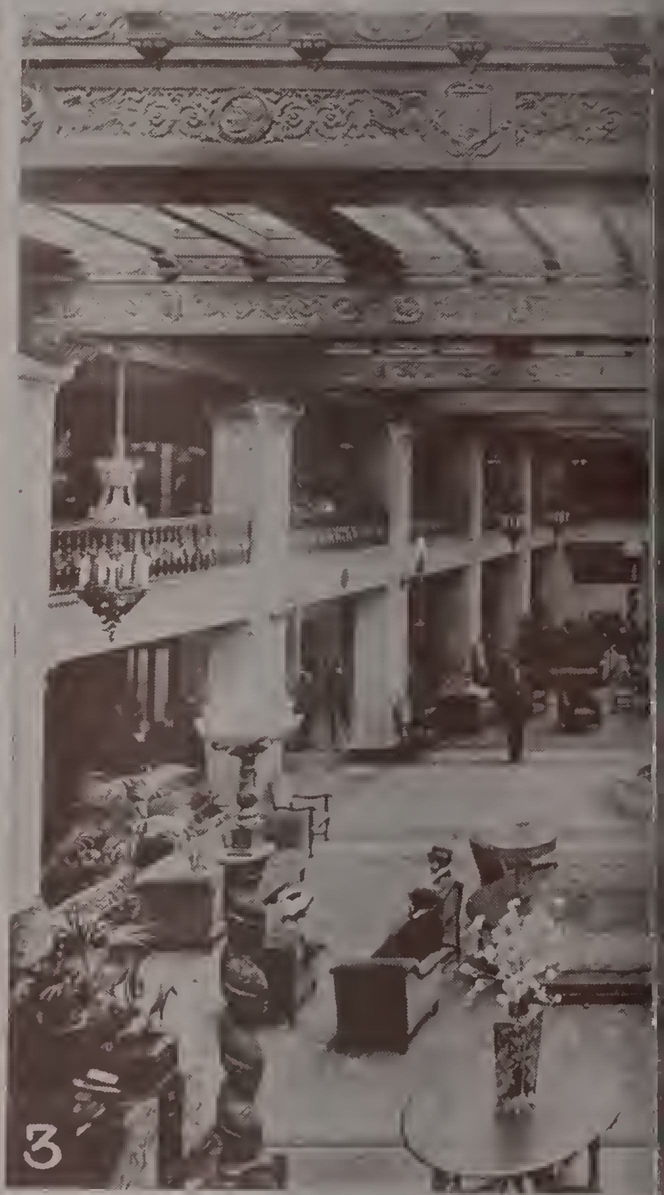
But how about the special interest of the owners and management?

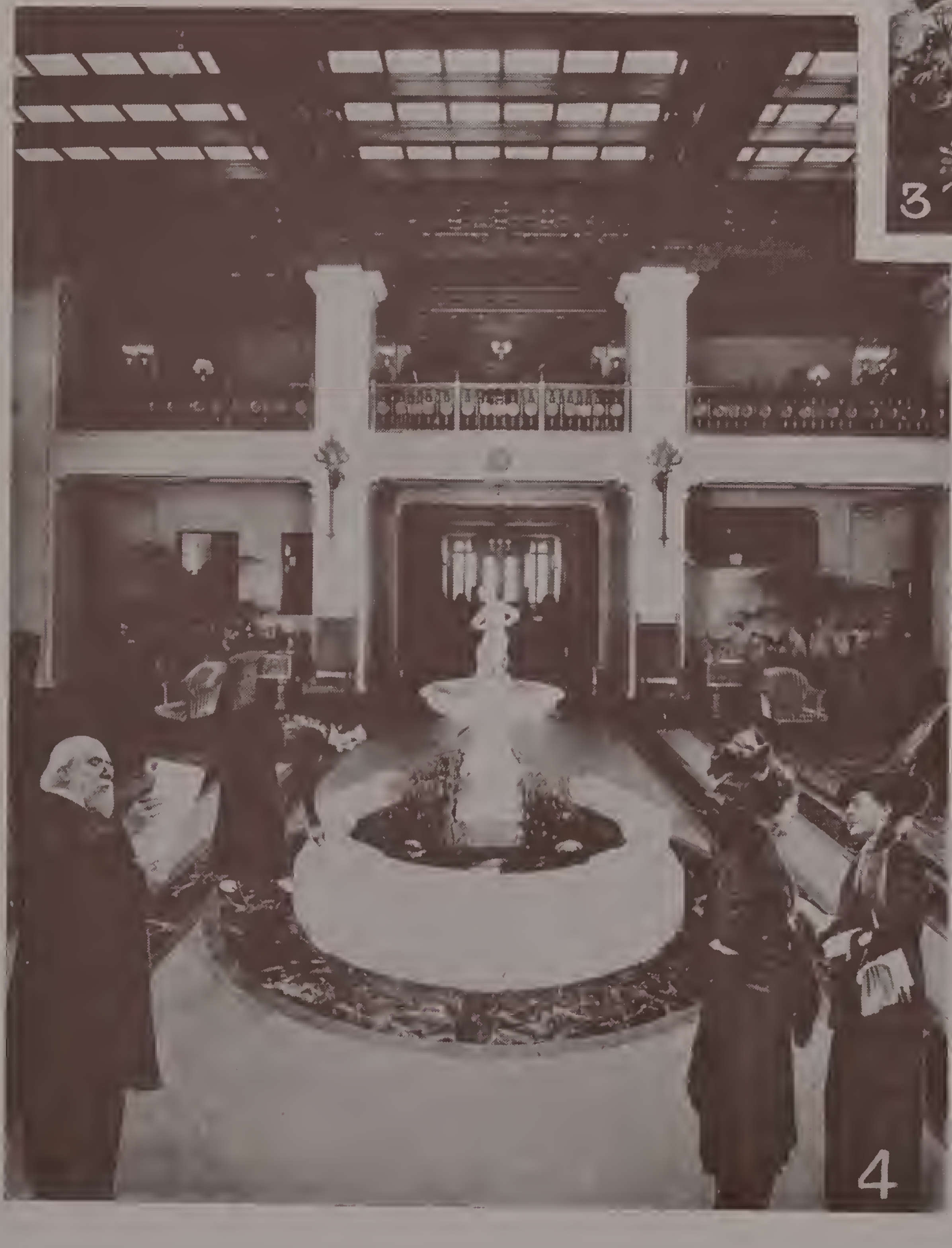
The taverns of the Elizabethan period were a potent factor in the social and business life of that time. They were to the Sixteenth Century what the coffee houses were to the Eighteenth.

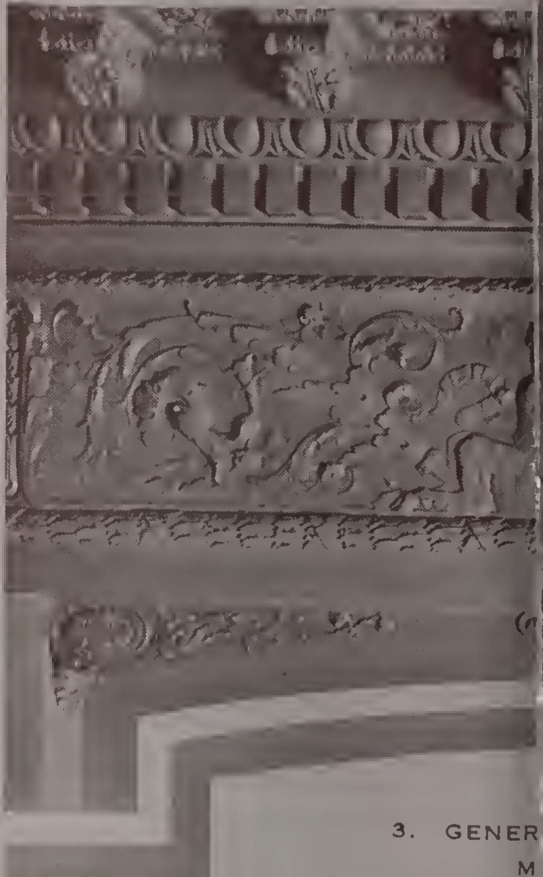
Every man had his favorite tavern. It was there that his club convened. In the evening he repaired



1. FASCIA OF STEPPED BOLSTER IN LOBBY, SHOWING HELMET AND SIMITAR DESIGN.





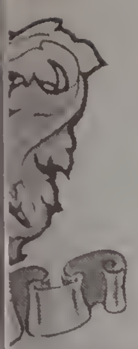


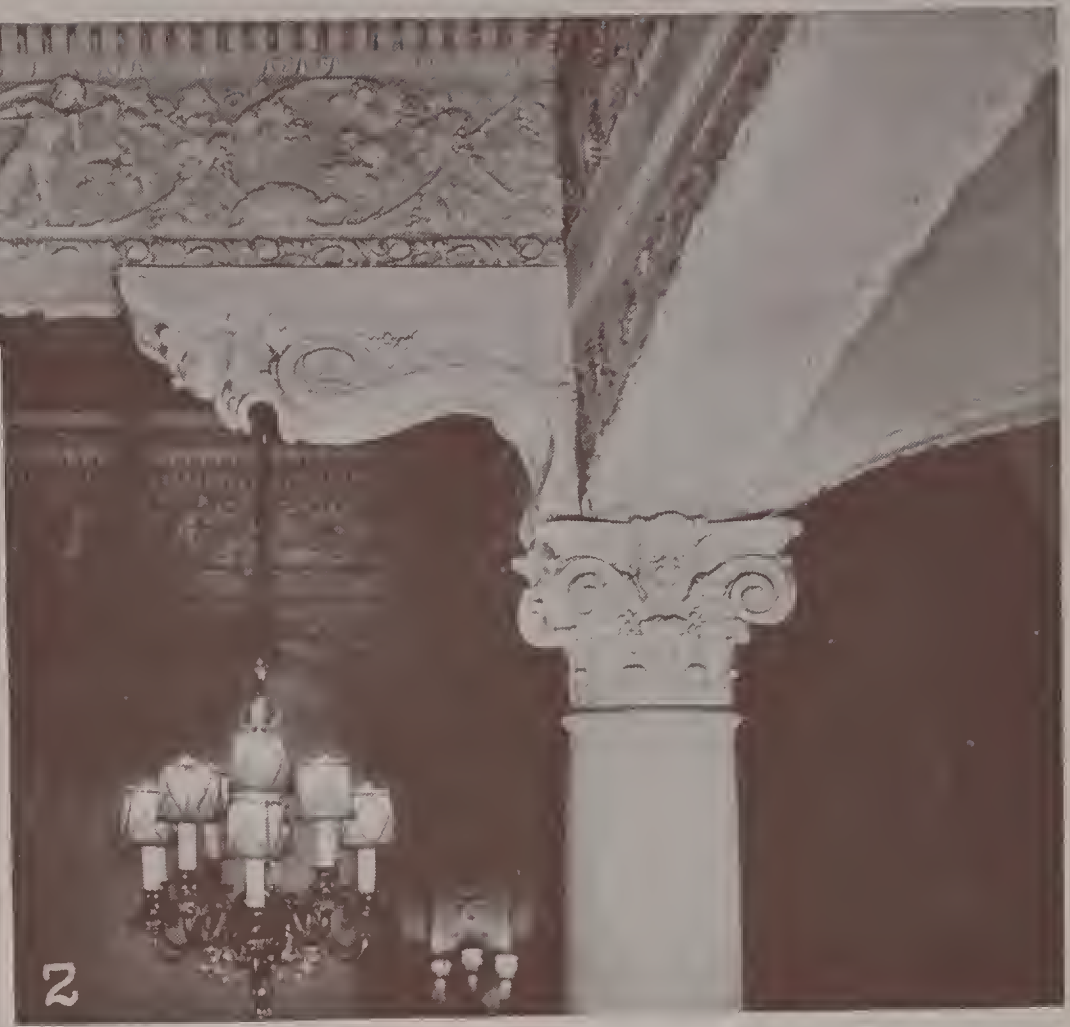
3. GENER
M

4. SIDE OF MAIN LOBBY FROM

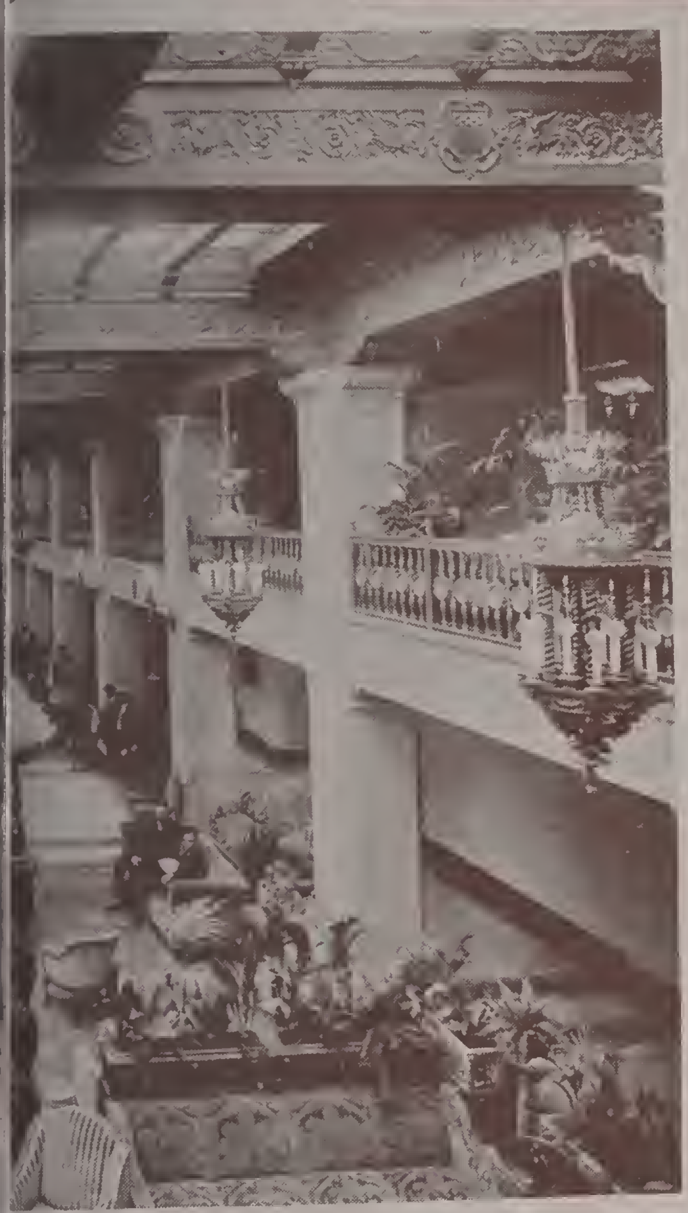
5. SECTION OF PANEL ORNAMI
SHOWING SATYR AND LYR

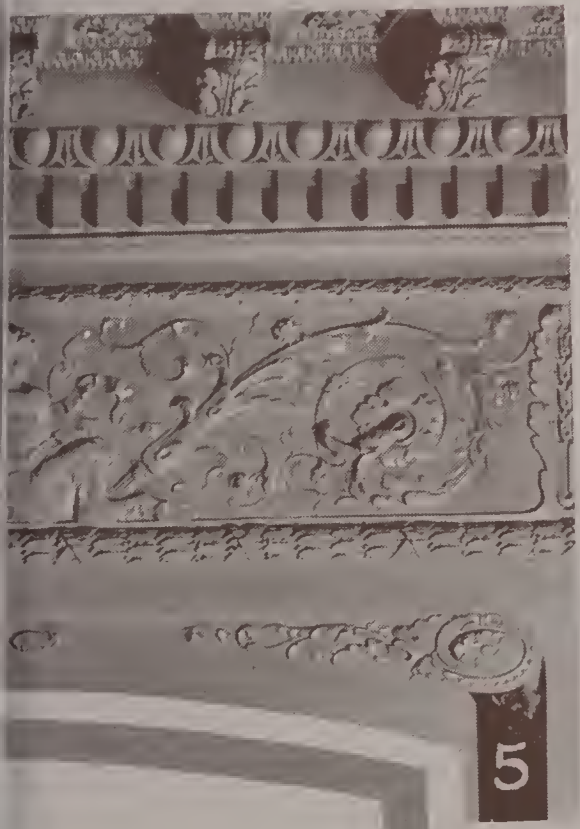
6. FLOWER CORRIDOR LEADIN

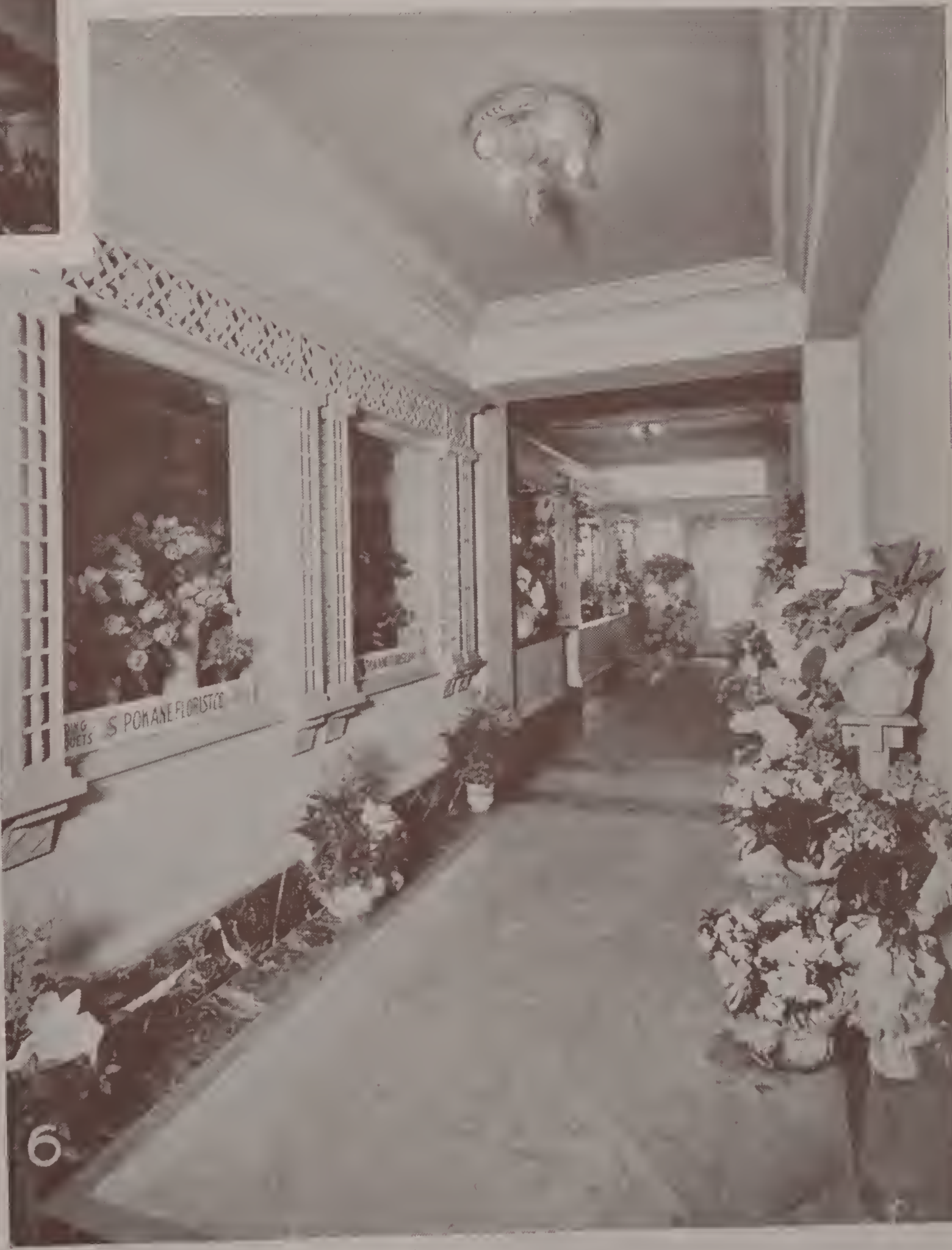




2. CHIMERA BOLSTER IN ISABELLA DINING ROOM. BEAM SHOWING ARABESQUE ORNAMENTATION.







LOBBY FROM
OOR.

ENUE ENTRANCE LOBBY.

MARIE ANTOINETTE BALL ROOM
ISITE CLASSICAL MOLDING

PORT RESTAURANT FROM LOBBY.

thither to meet with those in similar trades, and perchance to drive a bargain or close a deal.

These taverns were truly focal points for social life and business activities as well as for the lovers of the best in literature, philosophy and art.

Need more be said? Is not this the answer we seek? For in the purpose and use of these rooms is brought to a focus the object and aim of the Hotel as it stands in relation to the Inland Empire——namely, that it be the social centre, and business gathering point of the community and at the same time the traveler's home "away from home"—his club and his office.

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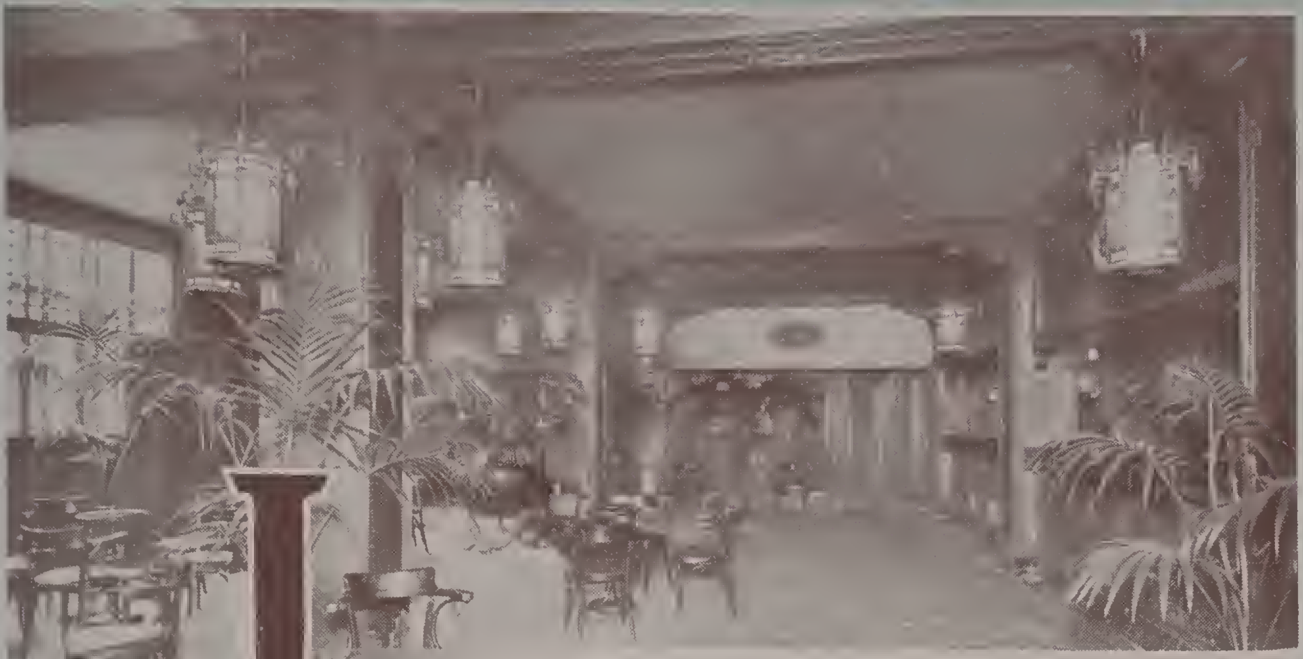
It has been a matter of exceeding gratification to the owners that in the short time the house has been open, these banquet or committee rooms have become very popular for the purposes for which they were intended.

The almost constant demand for one or more of these rooms as a convening place for committees having to do with public movements or as a luncheon or banquet room by those desiring to entertain or confer with others interested in similar undertakings leaves no doubt that there was a positive need in the community for quarters of this kind.

We must caution those desiring to make use of these rooms that in order to avoid disappointment it is necessary to notify us as long as possible before the time they are desired as they are frequently reserved for a long while ahead.

These rooms are especially adapted to informal gatherings, a factor doubtless contributing to their great popularity.



JUST off from the entrance lobby on the Lincoln Street side is the Chinese Buffet.

The vaulted ceiling and walls of this entrance lobby are finished in Caen stone, the frieze which shows a typical Chinese design being finished in dull gold with blue and Chinese pink introduced.

When one recalls that the entertainment of guests almost rises to the dignity of a religious custom among the Chinese people, the appropriateness of the treatment of this Buffet becomes especially apparent.

Both in art and in architecture the Chinese have developed distinctive types. They are essentially odd and show the influence of the Assyrians and Persians.

With the Chinese, methods are handed down from generation to generation, almost as traditions. While this does not make for originality, it has developed wonderful adeptness in certain lines.

This is especially true in the handling of certain colors, particularly gold, black, blue and old rose or Chinese pink.

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One may best describe the Buffet by saying that it is distinctly a man's room. In every respect it breathes the spirit of masculinity.

The bar occupies a recess in the eastern side of the room. Suki wood is used throughout. The back bar shows fret work and stencils of pleasing design.

The walls are wainscoted two-thirds of their height with panels of suki wood. The upper third of the wall on the Lincoln Street side is made up of lattice work, the interstices being filled with rice paper, which serves to mellow the light passing into the room.

About the window opening is fret work, patterned after the design developed by Chippendale from typical Chinese ornamentation, and known as Chinese-Chippendale.

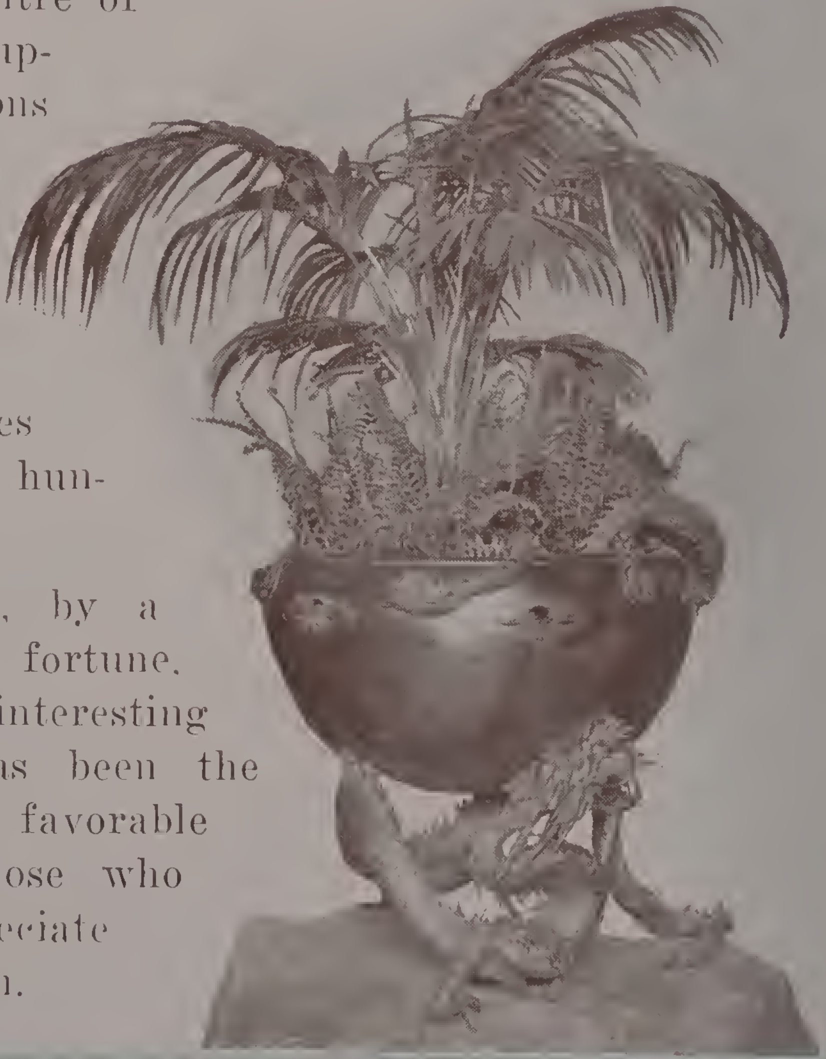
The capitals of the columns are very ornamental, the carvings being highlighted in old gold.

Suspended from the ceiling beams are Chinese lanterns finished in gold, red and blue, the panels being of stencil work of a delicate design, no two being alike.

The tables and chairs are of ebony.

The large bronze bowl occupying the centre of the room and supported by dragons originally reposed in the shrine of an old Chinese family of rank and dates back some three hundred years.

The House, by a stroke of good fortune, secured this interesting piece and it has been the source of much favorable comment by those who know and appreciate its artistic worth.



THE word chamber as applied to a bed room owes its origin to the days when sleeping quarters in the castles were located in the most out of the way corners, and were in truth cavern-like chambers.

Even in some of the better hotels today the guest rooms are often uninviting and not in keeping with the house otherwise.

It is very different here. The guest is impressed with this difference from the moment he steps out of the elevator into the excellently lighted and artistically furnished elevator lobby.

The walls of the corridors are covered with paper showing a large gray and white landscape design. The field of the carpet is a purplish red, uniformly covered with a small Chippendale design in black. The over-curtains at windows are of plain velvet, in the same color as the field of carpet, and are trimmed with black. Two-light chandeliers of exquisite design are used in all corridors. A red glass ball suspended from the center of these fixtures gives a pleasing touch of inviting warmth.

The woodwork in the rooms is in either mahogany or French walnut. There are double doors between all connecting rooms, assuring absolute privacy.

The walls are charmingly treated with paper of delicate colors, narrow stripes predominating.

The draperies in the typical rooms are in English and French figured linens.

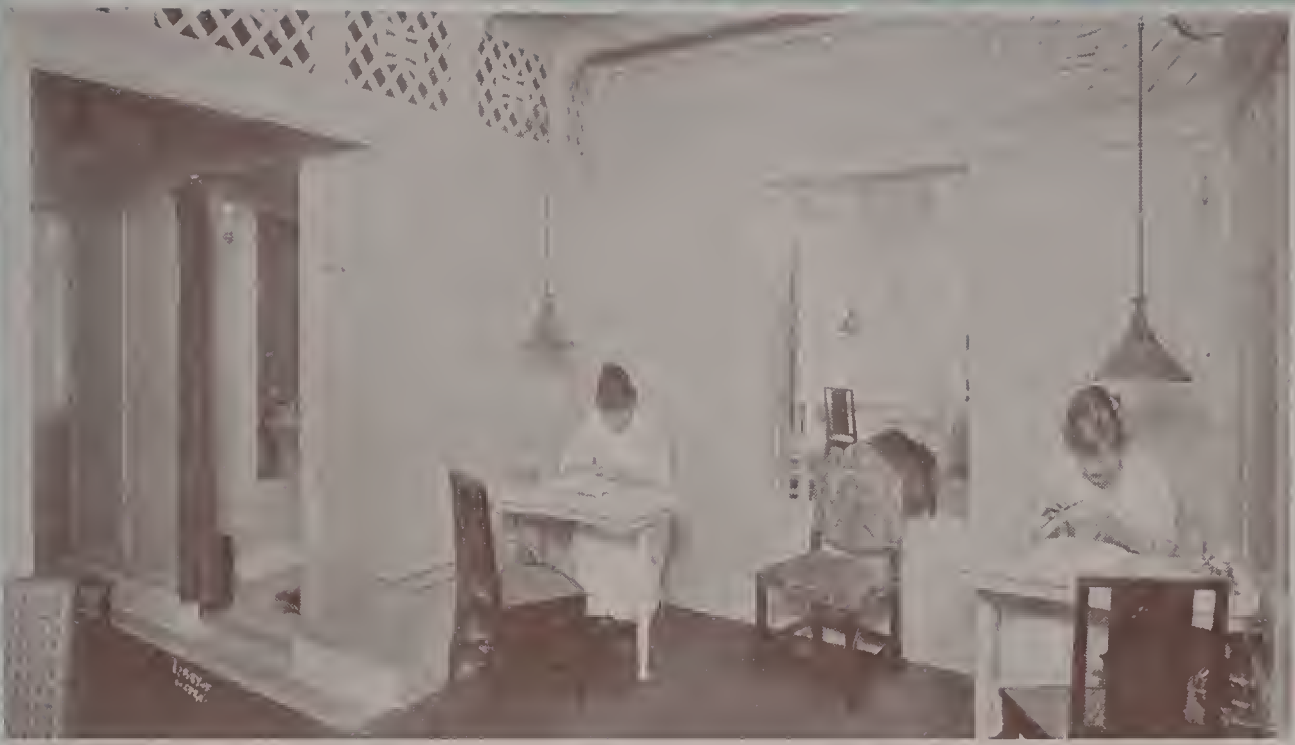
There is throughout an utter absence of gaudy trappings.

The bath rooms have no superior anywhere.

The ventilation is ideal. The bath rooms are separately heated and ventilated—a feature which will be much appreciated by those who like to sleep in a cool room but who appreciate a warm room for their bath.

Even the most capricious guest will be pleased with the care given to the lighting. In addition to the beautiful ceiling and side wall fixtures, every guest room is equipped with dressing lights and reading lamps.

There are full length mirrors and of course all the little conveniences so necessary to the particular traveler.



FOR the women who are particular about their hair but who have frequently found hotel hair dressing parlors tucked away in some corner and in charge of none too adept operators, there is a pleasant surprise in store here.

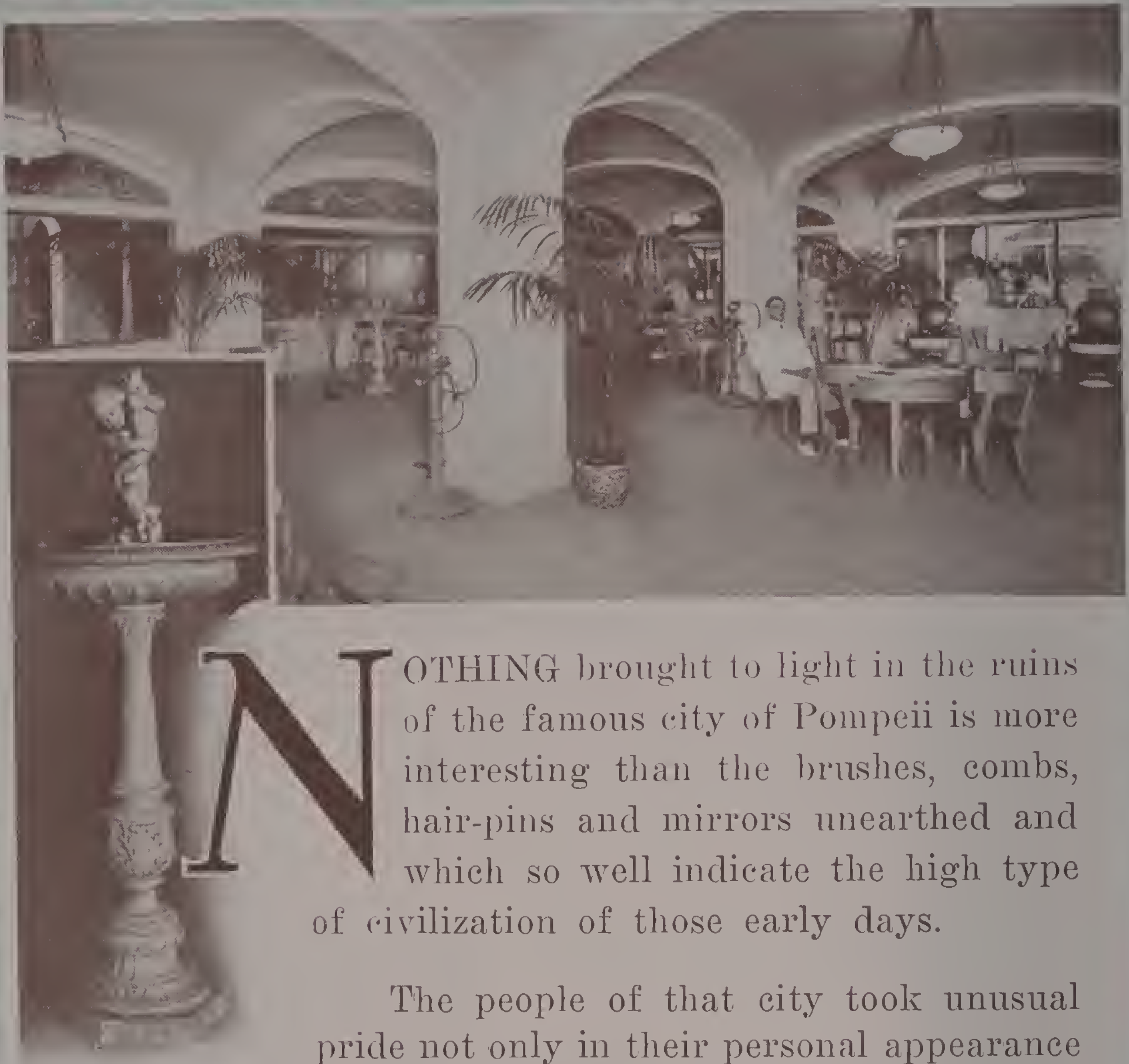
The Davenport Hair Salon has few equals in the United States, either in public houses or in privately conducted institutions.

It is but necessary for the woman who knows to step into these parlors to be at once impressed with their unusual beauty and exceptionally complete equipment.

The furniture and fixtures as well as the walls and booths are finished in white enamel. The lattice work partition and ceiling of the outer room is decidedly artistic.

The carpets and upholstery are distinctly in keeping with the treatment prevailing throughout the house.

These parlors will be found in the elevator lobby on the Mezzanine Floor. Moderate prices prevail.



NOTHING brought to light in the ruins of the famous city of Pompeii is more interesting than the brushes, combs, hair-pins and mirrors unearthed and which so well indicate the high type of civilization of those early days.

The people of that city took unusual pride not only in their personal appearance but in the sumptuousness of their homes—and especially of their baths.

Elegant columns and magnificent furniture, in which marble and bronze largely figured, graced those parts of the house devoted to the toilet.

It is not surprising, therefore, that the splendid marble barber shop and manicure parlors in the basement of the Davenport Hotel are known as the Pompeiian Rooms.

The walls and columns supporting the elliptical arches forming the ceilings are in statuary marble with honed finish and of a cream color shading into pale amber. The mural decorations beneath the arches are on a background of Pompeiian red, giving a delightful touch of warmth.

Mirrors on all sides add reflection to reflection until one is almost bewildered by the apparently endless vistas that meet his eye.

The lighting, which is semi-indirect, is entirely through alabaster bowls of classical design.

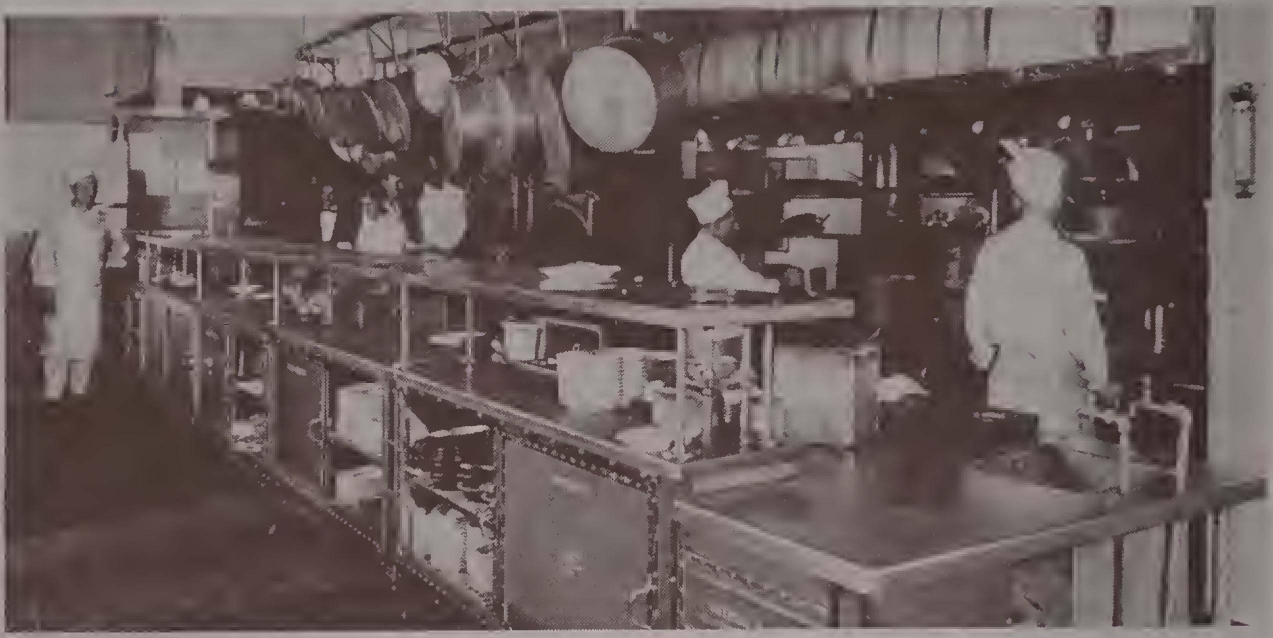
The chairs, which, of course, are marvels of utility, are artistic and attractive as well, being finished in white enamel and upholstered in red leather. A notable feature is the absence of nickel, Pompeian bronze being used exclusively in the trimmings.

While the fresco work of the early Pompeians probably could not be surpassed, the sanitary methods prevailing in this shop and the equipment and apparatus in use would have made the Pompeians gape in wonder.

A novel feature of this department are two rooms set apart for automobilists and others who come in off a dusty trip. Here they may bathe, have their clothing pressed, have the services of manicurist and masseur, as well as barber, and then lie down for a rest in perfect quiet before presenting themselves in dining room or at the desk.

The Billiard Room is one of the finest in America. Wall panels are of a warm gray. The Furniture, and tables are in oak. Individual alabaster bowls add much to the lighting efficiency as well as to the appearance of the room.

The finest statuary marble is used throughout the basement. The treatment is of a simple classical nature, the Greek influence being very pronounced.



SEVERAL hundred years ago a noted Englishman was gracious enough to say: "Cookery has become an art, a noble science; cooks are gentlemen."

If cooking had become an art and a noble science in his day, it is especially so now, as a result of modern scientific research and as a consequence of man's ever increasing mechanical ingenuity.

The study of dietetics—the method of preparing food and its preservation—both before and after preparation, has engaged the attention of some of the world's greatest scientists. And the warrant for this is evident when we consider that what a man eats and how it is cooked, in large measure determine what he is.

The kitchen of the Davenport Restaurant has always been far-famed for its efficiency and for the excellence of its product.

When it was decided, however, to make it the connecting link between the Davenport Hotel and the Davenport Restaurant, it was determined to re-equip this kitchen on a scale that would make it the equal of any in the country.

Those best qualified to judge have pronounced it to be a model in every respect.

The end sought, moreover, was not mere efficiency in the sense of the expedition with which the necessary work can be done, but rather as to the most approved methods and means of preparing and preserving of food so as to be most conducive to health and of course to its appetizing quality.

The development of modern ideas on preservation, based as they are upon the discoveries in the realm of bacteriology, is distinctly a modern story.

Lord Bacon, it will be remembered, is said to have died from a chill contracted by eating chicken stuffed with ice. If the truth were known, it would probably appear that his death was due to the imperfect preservation of his food, rather than as a result of its temperature.

We are safe in saying that there is no kitchen anywhere in which more attention has been given to the scientific preservation of food than in the one connected with this hotel.

The manner in which the ideals sought have been attained is interestingly set out in a booklet issued by the Davenport Restaurant entitled "The New Davenport Kitchen" which may be had for the asking.

NOW, just a word of business across the Cashier's desk.

When you come to settle your bill, we are confident you will be surprised and delighted at the reasonable rates prevailing, starting as they do at $1.50.

It is our sincere belief that nowhere can you get the same degree of comfort in as ideal surroundings, with the same uniform courtesy and at rates so exceedingly moderate as is the case at this hotel.

Moreover, our rates are not only reasonable in comparison with the other noted American hotels, but what is of even more importance to the people of the Inland Empire, our tariff is no higher than that which they have been accustomed to pay in this territory for far less accommodations.

In fact, it is our firm intention and determination to make the reasonableness of our charges one of the prime distinctions which entitle this to be considered one of America's exceptional hotels.

DAVENPORT HOTEL COMPANY

FIXTURES BY T. W. WILMARTH CO.

BECAUSE the gods saw everywhere,—For this reason we are told, "In the elder days of Art, builders wrought with greatest care——"

In the building of this hotel, one standard governed the owners. They sought the best material to be had regardless of price,—the best methods known, regardless of cost, and the best workmanship available, regardless of who could render it or where they resided.

The description appearing in these pages shows that this is in all respects one of America's exceptional hotels. Its total cost was approximately two and one-half million dollars.

Safety, comfort and service,—the recognized trinity of hotel excellence,—are in the truest sense "built-in" features of the Davenport Hotel.

In our treatment of the details of the House, we have made special and direct mention of those institutions so chosen and of those materials so selected, believing that thereby we could give the reader and the prospective and actual guests a far more comprehensive idea of the House and better bring to their attention its distinguishing merits.

We sincerely feel that the individuals and institutions identified with the actual construction of the House are well entitled to appear in the Roll of Honor in which we have placed them, and we are indeed glad to recognize them as we do in the following pages.

* * * * * * *

ARCHITECTURE, according to Ruskin, is the finest of the useful arts and the most useful of the fine arts.

Probably in no other profession, art or calling is there such a combining of the ideal and the practical: in none does the necessary training cover a wider range.

From the preparation of his plans to the consummation of his building operations, the architect is concerned with such varied problems as the determination of stress and strain; the harmony of line; the blending of colors; and the profit-earning possibilities of the completed structure.

The architect of the Davenport Hotel was Mr. Kirtland Cutter of Spokane, under whose direction,also, all art work was done and all furnishings selected.

Mr. Cutter was born in Cleveland, Ohio. Before determining upon architecture as his life's work he devoted a number of years to the study of pictorial art and sculpture in this country and Europe.

For over 30 years, he has resided in Spokane. Some of its finest homes and buildings are of his creation.

He has also designed many notable structures in different parts of the world.

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IT is a long step from the first log cabins erected along the banks of the Spokane River by the early settlers to the splendid Davenport Hotel which stands within a few minutes walk from the famous Spokane Falls.

It is also a far cry as to materials from the structural ideals that governed the builders of Solomon's

Temple, for instance, to those which governed the architect of this Hotel.

Moreover, to compel modern architects and builders to create buildings suitable for the needs of present day life and business activities with no materials other than brick and stone for their walls would be imposing a task no less impossible of fulfillment than the demands of Rameses II., the Pharoah of Egypt, that the captive Israelites make brick without straw.

For the problem of modern builders, as it was of those of old, is to build walls sufficiently strong to carry the weight of the building, yet occupying a minimum of space, and to secure materials therefor that will lend themselves most effectively to artistic treatment and, of course, be durable, fire proof and not prohibitively expensive.

Concrete, with all its advantages, is not usually practical in buildings much over ten stories in height.

Stone and brick are out of the question in such buildings, for the reasons just indicated.

The most approved type of construction when there are more than ten stories is a frame work of steel in combination with concrete. This makes for increased stability, obviates the tendency of steel to rust and corrode and eliminates the danger of the steel frame melting and collapsing when attacked by fire—a lesson learned from the Baltimore and San Francisco fires.

This combination of concrete and steel is the method of construction obtaining in the Davenport Hotel. The facing of the walls, as we have stated elsewhere, is of Boise sandstone in the base, of brick in the shaft and frieze, terra cotta being used in the trim.

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BUT when the architect has built an enduring wall and faced it with pleasing material, his task is by no means done, especially if the structure is to be a human habitation.

For his walls must be nonconductive of heat and cold and impervious to moisture; they must lend themselves readily to the application of the desired interior finish and the incorporation of a thousand and one kinds of pipes, wires, and fixtures.

Experience has shown that hollow clay tile is the best material for the purpose of lining. That used in this building was made by the American Fire Brick Company of Spokane.

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THE spreading of some of the most costly fires of former days was due to wood cornices which were for a time so much in vogue, the sanded surface intended to imitate stone, adding little to the fire resisting nature of the completed cornice.

Until the development of galvanized iron, metal cornices other than those made of very expensive material were not practical, owing to their rapid deterioration through rusting.

But to make galvanized cornice which is at once artistic in appearance, permanent, and in keeping with the architectural excellence of a building of this type, requires much experience and the most modern equipment.

The cornice of the Davenport Hotel is markedly attractive. It adds much to the appearance of the build-

ing and reflects great credit on the skill and experience of Woodward and Stein of Spokane, who executed this work, as well as all other sheet metal work in the building. This firm also built the skylight over the lobby.

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EVEN though a building be constructed in the most workmanlike manner and furnished with the most exquisite taste, all will go practically for naught, so far as appearances are concerned, if the woodwork—"trim," as it is called—is not what good taste and the highest standard of material and workmanship demand.

The old method contemplated having all of this trim made on the premises while other work was in progress.

It will be readily understood that in the dust and dirt incident to building operations the high finish now considered essential was exceedingly hard to secure. Good varnish work also requires that the varnish be kept at a certain temperature. Moreover, varnish can be applied far more satisfactorily when the work is laid flat than when it is applied to woodwork standing in a vertical position.

All of these conditions have brought into use readyto-install and fully-finished wood trim. In the forefront of the institutions making a specialty of this work is the firm of Matthews Bros. Mfg. Co. of Milwaukee, who have won a high reputation for the uniform good quality of the materials used, the exactness of all fitting and the excellence of all finishing of work done by them.

All work of this kind in the Davenport Hotel was furnished by this Company. It came packed similarly to furniture. It is so constructed that it can be put in place without any injury to the finish that cannot be remedied readily.

If the guest will examine the doors and trim in his room and observe closely the splendid wood and marvelous workmanship of the panelling and of the ingenious accordian doors in the Elizabethan rooms, he will be better able to appreciate the reason for the pronounced success of the firm of Matthews Bros. Mfg. Co.

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THE architecture of a building may delight the eye of and assure the fullest measure of safety and comfort; the decorations and furnishings may entirely satisfy the most esthetic taste; but upon the plumbing depends in large part the health-safety of the occupants.

Good plumbing may be likened to the state of one's health—better in proportion as nothing arises in connection with it to give us concern about it.

It speaks well for Spokane that it has a plumbing concern like that of James Smyth Plumbing and Heating Company qualified and equipped to install as satisfactorily, as they have, all of the plumbing entering into this house.

But good workmanship would be of little avail if the materials used were not up to the highest standard.

It is refreshing to deal with institutions like the Crane Company of Bridgeport, Connecticut, through whom all plumbing supplies were purchased.

The piping for the wonderful refrigerating system on the several floors and for the circulating iced water system, and the sprinkler system in the store rooms and in the basement were obtained from this firm.

As a guest, you will be delighted with the remarkable ease with which the temperature of a room may be controlled. This is made possible by the Moore heating radiators used, which were furnished by this Company, and installed by James Smyth Plumbing and Heating Company.

No hotel anywhere can boast of bath rooms more handsomely equipped or more conveniently arranged than those of the Davenport Hotel.

The shower-bath apparatus and the lavatories are models of sightliness and efficiency. The Boston flush valves on the toilets were adopted because of their proven economy in the use of water, their quick and noiseless action and because they have the unusual and valuable feature of being operated by air pressure instead of by water pressure.

All of these fixtures were furnished by the Crane Company.

WHILE the consciousness that the plumbing of a bath room is in conformity with the highest standards of sanitation adds much to the comfort of one's stay at a hotel, the splendid appearance of the bath rooms at the Davenport Hotel is as much of a delight to the guest. This appearance is in large measure due to the superior workmanship reflected in the white tiling, the laying of which was done by the Empire Tile and Mantle Company of Spokane.

This Company also laid the tiling in the Chinese Buffet, in the Service Rooms and in the Kitchen of the hotel and Davenport Restaurant.

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NOTHING can more effectually enhance or mar the general impression of finished excellence of a hotel and particularly of its guest rooms, bath rooms and lavatories than what is usually termed the fixtures, which includes the shelves and brackets, towel bars, soap dishes and hooks of various kinds.

Probably in no hotel in the country has more care been given the selection of these fixtures than in this house, nearly all of which were furnished by the Art Brass Company of New York City, whose San-o-la Bath Room ware is justly famous for its fine finish and artistic design. Many of the pieces were expressly designed for this house.

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THE guest who has lain awake at night listening to the annoying rattle of loose windows in the rooms of his hotel will appreciate the installation in this house of the remarkably efficient metal weather strips manufactured by the Monarch Metal Weather Strip Company of St. Louis, Mo.

These are not in the least unsightly. The window sash run quietly and easily; noise from the street is greatly diminished and drafts are entirely abolished. It

has been conclusively proven that the cost of heating a building can be much reduced by their use.

The Archibald J. Mahan Company of Spokane, had charge of the work of installation.

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WHEN a famous painter was asked with what he mixed his pigments to obtain the wonderful color effects which made his work such a delight, he answered "Brains."

To make paints suitable for the class of work characterizing this building, and especially for the beautiful ornamentation in the Lobby, requires that with the pigments there must be mixed the requisite knowledge and the unfaltering determination to obtain an absolutely uniform product.

W. P. Fuller & Company of Spokane furnished all paints for this structure.

Einar Petersen, the artist, under whose direction all decorative work was done and to whose brush we are indebted for much of the finest decorative treatment, is enthusiastic in his praises of their products.

This firm also furnished all paints and enamels used throughout the building including the washable paint on the ceiling of bed rooms and corridors, a product in which it takes especial pride, and with much justification. The beautiful opalescent glass used in the Lobby ceiling was also furnished by this company.

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FROM the times of earliest antiquity, lighting fixtures and appliances have reflected the art and mechanical advancement of mankind.

No American firm engaged in the manufacture of lighting fixtures has given more thought and care to the design and all round excellence of its product than the T. W. Wilmarth Company of Chicago.

The electroliers and sconces in the Lobby, Marie Antoinette Room, the Isabella room and the Elizabethan room, in fact all the electric fixtures used in the house with the exception of the bases of the four standing lamps in the Lobby were furnished by this Company.

The hotel was especially fortunate in having Mr. J. B. Beel, Vice Presidentof the Company, give his personal attention to the designing of these fixtures, the result not only being satisfactory to the hotel but a source of justifiable pride to the designer and his associates.

The pictures shown throughout the booklet give but a faint idea of the beauty of the fixtures.

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THE four columns to which we have just referred are also the product of a firm which has reached a point where competition need give it little concern, namely—the F. J. Newcomb Company of New York City.

The columns are patterned after famous pieces in the vatican at Rome and are the last word in artistic design and skilled workmanship.

The firm of Newcomb & Company is especially noted for the excellence of its designs, vast sums being spent

by them to reproduce successfully the masterpieces of the most noted workers in brass and bronze and of carving of former days.

The beautiful metal ferneries, the special mirrors and the bulletin board and directory frames hanging in the Lobby and on the Mezzanine floor were made by this firm. Reproductions of the latter are used in the cover design of this booklet.

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THE grandfather clock that stood on the stair of ye olden time mansions has had many touching stories woven about it but for the work-a-day business of ticking off the time accurately, unfalteringly, it has had to make way for the far more efficient time piece of modern times.

There are seventeen clocks in this building, all of which are electrically controlled by one master clock.

These clocks were furnished by Walker Brothers and Haviland, Chicago, and have proven markedly satisfactory.

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THE discoveries in the realm of bacteriology have not only revolutionized the practice of medicine, but have also put man upon his guard as never before to avoid the dangers of contagion.

The housekeeper's recognitiion of the dangers lurking in dust accounts for the phenomenal popularity of the vacuum cleaner contrivances.

What is known as a six-sweeper plant, made by the Blaisdell Machinery Company of Bradford, Pennsylvania, is installed in this house. It is of the high vacuum type of large displacement and is electrically driven and equipped with automatic dust separation tank, the vacuum producer being a reciprocating, slow speed pump.

Every nook and corner is accessible to the hose terminals, and the tools are adapted to cleaning not only carpets and rugs but draperies, walls and woodwork as well.

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ONE of the most difficult refrigerating problems is that of insulation.

In this, as in many other things, man has taken his cue from nature.

It has been discovered that cork made from the bark of a certain oak tree found principally in Spain, Italy and Africa makes the best known commercial insulator against heat.

Over five miles of sheet cork insulator made by the Armstrong Cork and Insulator Company of Pittsburg, Pennsylvania, was used in this house in covering the ice

water lines and all cold pipe lines, the same having been furnished by D. E. Fryer & Company of Seattle. This firm also furnished the Kinnear Rolling Steel Fire Shutter conclusively proved to be one of the greatest fire retardent contrivances known and also the Reliance Ball Bearing Door Hangers used on all elevators in the building, both of which are so well and favorably known as to require no detailed description or recommendation.

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THE development of the modern department store is not only one of the marvels of present day merchandising, but reflects, to a marked degree, the results of that seeking after ideal efficiency that now characterizes all lines of industrial activity.

As a result of superior organization, these modern institutions are in close touch with the markets of the world. Adequate capital enables them to take advantage of favorable market conditions and also to secure the services of highly trained buyers.

Never were these truths more forcibly manifested than in the furnishing of this House.

It is indeed to Spokane's credit that it has such a strong institution as the Spokane Dry Goods Company's Crescent store, through which every piece of furniture and as well as all the furnishings of whatsoever nature were purchased.

None but an organization such as this with its own personal representatives in the great centers like New York, London and Paris could handle a commission of this magnitude with such uniform satisfaction and gratifying expedition.

The officers of the company consist of R. B. Paterson, President; J. M. Comstock, First Vice President; E. A. Shadle, Second Vice President, and J. L. Paine, Secretary-Treasurer.

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SOME one with a poetic turn of mind has said that the fit plenishing of a sleeping chamber demands at least as intelligent consideration and as nice a sense of selection as the composition of any other kind of nocturn, be it in words, music or in paint.

However, when the car-weary, dust-stained traveler arrives at his hotel, he isn't very particular, for the moment, whether the chair in which he seeks rest is after Chippendale, Sheraton or Heppelwhite; or whether the bed that meets the eye and in which, perchance, he will dream of home and little ones was made after the style of Elizabeth or of Louis XIV.

In selecting the furniture for the guest chambers, inviting comfort, chaste design and rich material rather than oppressive stateliness were the determining factors.

Among the very few American furniture concerns that have steadfastly held to the highest ideals is the Sligh Furniture Company of Grand Rapids, Michigan.

It is because the ideals of this firm dove-tail so perfectly with those of this Hotel that they were awarded the contract to furnish, with few exceptions, all the furniture for the bed rooms.

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THE selection of the carpets for a house like the Davenport Hotel is in itself a big task. The appearance of a room is, of course, largely dependent upon the background of harmonious coloring and artistic designs of the carpets used.

First cost is second in importance to durability. For no hotel that hopes to maintain its reputation of being well furnished can permit its carpets even to approach

the point of shabbiness. And frequent renewals of the carpets in a house of nearly 400 rooms involves an expense calculated to make those who pay the bills use the keenest discretion in their selection.

As a consequence of these conditions the quality-standard demanded of a carpet for hotel use is of the highest. The hard, constant use is the test of carpet excellence.

With this in mind one cannot fail to be impressed with the fact that nearly every great hotel in the country has been carpeted by the Bigelow Carpet Company of New York City.

That Company has the further distinction of being the first weavers of carpet by power in the world—power made carpet being an American development.

Every yard of carpet and every rug in the Davenport Hotel, excepting only the rugs in the Lobby, but including the splendid rugs in the Elizabethan rooms, and in the Isabella room, was furnished by this Company.

This firm early recognized the ease with which the ultimate buyer could be deceived in quality by unscrupulous manufacturers and dealers and as a protection to the users of their commodity and as an assurance of quality, adopted the plan of plainly marking all of their goods with their name.

Quality with them is not attained merely by the perfection of manufacturing processes, but at the expense of constant vigilance in the selection of yarn and even as to the methods used in dyeing the same.

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WHEN the day is done and the weary traveler seeks his rest, the architectural beauties upon which he may have feasted his eyes, the assurance of absolute safety and even the most satisfactory service are apt to be forgotten by him in a nightmare of restlessness if the bed upon which he tries to rest is uncomfortable.

As strange as it may seem the bedding of many otherwise creditable hotels is notoriously inferior.

It is not so at the Davenport Hotel. Mr. Davenport not content merely with the best hotel standards, searched the market for the best possible mattresses and box springs—those which would appeal to the most discriminating householder in the furnishing, for example, of his guest rooms.

The answer was the product of the Columbia Feather Company of Chicago, Illinois, whose springs and hair mattresses were used exclusively in this house. The hair used by them is carefully selected and treated. Both mattresses and springs are so made in every way as to secure the maximum of comfort and the greatest degree of durability.

Without the slightest exaggeration, it may be said that there is no hotel in the world in which more attention has been given to the guest rooms and to the bedding in particular, a distinction which should go further than probably any other to differentiate this house.

REALIZING as the management does that good food—pure food—well prepared and served is an absolute essential to hotel satisfaction, no effort has been spared to bring the cuisine of the Davenport Hotel to the highest possible point of excellence. The quality of milk and butter used is of prime importance.

The health of the cow, the condition of its housing, the nature of its food, the care it receives, the manner in which it is milked, the precautions taken to safeguard the milk and transport it—these are a few of the important things going to determine quality.

For over 25 years the Hazelwood Company of Spokane has supplied the milk, cream and butter used in the Davenport Restaurant and is now furnishing that used in this Hotel.

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WITHIN modern times marvelous improvements have been made in the appetizing quality of the crackers and biscuits placed upon the market. Ingenious machinery, efficient and sanitary methods of manufacture and packing have all contributed much to the gastronomic pleasure of the epicure.

The most appetizingly prepared and most daintily served viands going to make up one's meal, whether it be a luncheon or a formal banquet, can either be marred or given added piquancy by the wafers and other products of the baker's oven served.

Good material is of course essential to satisfactory excellence. Correctness of recipe and proper temperature throughout preparation also in large part determine quality.

But above all is the factor of sanitary cleanliness in manufacture and packing.

We take particular pride in the crackers, wafers and biscuits served in our dining rooms, practically all of which are made by the Inland Empire Biscuit Company of this city, whose product has attained an enviable reputation for the qualities just indicataed.

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COFFEE is probably more universally used than any other beverage known to man.

It may be said that as to no one item entering into the daily diet of the particular eater is he more insistent upon having the highest quality obtainable.

The kitchen of this hotel is equipped with the most approved type of coffee making apparatus.

The coffee beans used were only determined upon after a careful trial and comparison of many of the best coffees on the market.

Richness of flavor was, of course, the deciding factor.

To secure this, a blend has been determined upon which has given absolute satisfaction to our guests.

All of the coffee used is furniished by the firm of Chase & Sanborn of Chicago.

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AS TO fresh vegetables, fruit and certain other foodstuffs, it is possible and even essential that a hotel be in touch with them from the time they are plucked, packed or prepared.

This is not practical, however, as to a large portion of the food consumed.

It therefore becomes necessary to rely implicitly upon those distributors of foodstuffs whose experience is exceptional and whose reliability is unquestionable.

In the hotel world, more particularly, no firm in this business stands higher than Sprague, Warner & Company of Chicago—in fact this is said to be the largest wholesale grocery firm in the world.

For many years Davenport's has dealt extensively, with great satisfaction, with this firm. It is but natural that the hotel, seeking the very best the market affords, also should place its orders through this noted institution.

Our guests are thus assured of the best to be had, all of the brands put out by this firm bearing their unqualified recommendation as to quality, flavor and wholesomeness.

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GOOD food, well prepared, is indeed a prime essential to culinary excellence.

But of equal importance are the problems of preservation.

The drying of fruit and grain, the jerking of meat and the building of root cellars were the first steps taken by men in their attempt to provide in time of plenty for the time when food would become scarce.

Scientific food preservation by refrigeration, however, is distinctly a modern development.

Its especial merit as opposed to chemical preservation in particular is found in the fact that nothing is added to or taken away from the food.

The desired results of refrigeration include two distinct problems; one has reference to the manufacturing of the refrigerating substance and the other has reference to the construction of the food containers or refrigerators as they are commonly known.

The machinery whereby the first task is accomplished in this house was made and installed by the Armstrong Machinery Company of Spokane, which firm has had gratifying success with the engines and apparatus it produces.

The refrigerators used in the kitchen and service rooms are models of utility and finish and were furnished by the Jewett Refrigerator Company of Buffalo, New York.

This company, while eschewing all untried experiments has incorporated in its refrigerators those approved ideas which scientific investigation and practical experience have demonstrated to be valuable and efficatious.

Apart from their efficiency, moreover, the units installed in this house are notable for their attractive appearance generally.

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EVEN though food be selected with the greatest care and prepared in the most approved and sanitary manner, to the class of people patronizing a house of this kind it would lose much of its appetizing appeal if served in unsuitable and inartistic dishes.

The chinaware furnished by Bauscher Brothers of Weiden, Germany, was specially made and designed by them for this house and has received much favorable comment.

This firm is represented in this country by A. Schiller of Chicago.

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TO THE uninitiated, the tremendous amount of coal used, even in moderate weather, to keep a house of this size comfortable and to supply the necessary power, would be a revelation.

It is therefore essential that the fuel purchased at all times stand the highest heat unit test and that it be of dependable uniformity.

Much of the fuel used in this house is furnished by the Union Fuel and Ice Company of this city.

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EVERY modern business man realizes that the old time counter till is an abomination and a snare, as well as being woefully inefficient from the standpoint of affording a check and record of all transactions made.

The cash register was the answer to the need of the hour. And to say "cash register" is equivalent to saying National Cash Register in the opinion of many of the biggest users of cash registers in the world.

The contrivances of this Company are used exclusively in this hotel.

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BUSINESS as it is done today can tolerate nothing short of absolute definiteness and accuracy.

Probably no office appliance in the new order of things has revolutionized office methods more thoroughly than has the adding machine.

While there are many claimants for recognition as manufacturers of these machines, the Burroughs machine was selected for this Hotel on account of its conclusively proven durability and accuracy, its wide range of usefulness and marked handiness of operation.

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SPOKANE is in the heart of a country which fairly teems with places of interest for those who love the big outdoors.

Mountains—"hills"—if you prefer, of the honest-to-goodness, wild-west kind, towering peaks, snow covered crests, stately forests,

GRAND CANYON HOTEL, YELLOWSTONE NATIONAL PARK

bounding streams and, above all—and best comparable to splendid gems in beautiful settings—a hundred lakes within a day's journey of this city—these are a few of the attractions the surrounding country has to offer.

With a climate that is ideal—neither too cold nor too hot, neither too wet nor too dry—with excellent drives which "wind and wind" into forests abounding with game and musical with streams well stocked with fish, with a land rich in historic interest and eloquent of the Lewis and Clark pioneers and suggestive of the days when the land was given up to the fur trader and considered too far removed from civilization ever to become a component part of the national domain, and which is now a prosperous empire where peace and plenty obtain—such is the country that beckons the traveler and invites him to tarry—to cast off the cares and forget the stress and bickerings of a work-a-day world.

The guest at this hotel need but speak his thoughts and desires and every assistance will be given him to plan and arrange a trip for a day, a week, or a month, as he may desire.

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IT WAS too wonderful to be true.

That was the attitude of the reading public when the first explorers of the Yellowstone region returned to civilization and told of glass cliffs and sulphur mountains, of hot water springs bubbling to unbelievable heights, of gashes in the face of the earth whose depth would make one quake to gaze into, of terraces painted in glorious colors, of awe-inspiring cataracts and of numberless other features almost too uncanny to describe.

But these weird stories first scoffed at were found later not only to be true but to faintly express the beauty and marvel of it all.

Not only was public interest aroused, but the national government, happily for us all and for posterity as well, determined to make of this wonderful region the first of its great national parks or play grounds. It today is the largest national park that we have.

Instead of enduring the dreadful hardships of the early explorers in order to enjoy this land of contradictions and phenomena strange and unreal one can now, thanks to the Northern Pacific Railroad with its splendid equipment and chain of unique hotels, see the park under conditions at once delightful and economical and easily possible even to those unused or unadapted to bodily inconvenience.

The tourist guest at the Davenport Hotel who is eastern bound will always have reason for regret if he fails to make a trip to this famous park a part of his itinerary.

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IF THE guest at the Davenport Hotel will step into the sumptuous offices of the Great Northern Railway off from the Lobby and feast his eyes upon the exquisite views of Glacier National Park that adorn the walls; if he will glance at his map and see how easily it can be reached; if he will question the ever-courteous railway clerks and study the artistic and illuminating folders,

GOING-TO-THE-SUN CAMP, GLACIER NATIONAL PARK

relative to the park, which will be placed in his hands—there is little doubt but what he will stop off for as long as his time will permit at this justly famous wonderland—the latest of the territories to be set apart as a park by the National Government.

One need not minimize the beauties of our other parks to say that Glacier National Park is in many ways distinctive and without a rival. Particularly is this true as to the 80 living glaciers within its confines—a matter of over 1500 square miles.

The Glacier National Park also enjoys the distinction of being the only one of our national parks on the main line of a transcontinental road, a factor that has contributed considerable to the remarkable popularity it has attained in a short time.

Its 250 deep blue mountain lakes, its dozens of roaring waterfalls, its marvelous mountain peaks, ranging from 8000 to 10,500 feet in height, its glorious colors, its interesting Indians with their primitive customs and weird legends, all combine to make the park not merely a mountain resort in the ordinary sense, but an alluring goal for artist, scientist and explorer as well.

And to these attractions the Glacier Park Hotel Company has added a series of chalets which in point of unique treatment probably have no equal in the world and as to service, comfort and all-round delight have no superior anywhere.

The tourist in seeing the park has the choice of walking, horseback, automobile or stage coach tours, and if he so desires, may avail himself of remarkably reasonable "all expense tours" and thus relieve himself of all bother and annoyance.

We cannot too highly recommend this trip to the guests at the Davenport Hotel.

FINIS

Partial View of Kitchen

THESE VIEWS GIVE BUT A SUGGESTION OF THE EXTENSIVENESS AND COMPLETENESS OF THE DAVENPORT KITCHEN---WELL TERMED THE CONNECTING LINK BETWEEN THIS HOTEL AND THE NOTED DAVENPORT RESTAURANT. IN POINT OF MECHANICAL EFFICIENCY AND SANITARY EXCELLENCE THIS KITCHEN HAS BEEN PRONOUNCED BY EXPERTS TO BE WITHOUT A SUPERIOR ANYWHERE.

China Ware Washer

Silverware Cleaning Dept.

Chef and Staff

Section Showing Bain Maries

THE DAVENPORT HOTEL AND THE DAVENPORT RESTAURANT USE THE ENTIRE EGG AND BROILER OUTPUT OF THIS FAMOUS POULTRY FARM. IT CONTAINS 11,740 CHICKENS, A SINGLE HATCH NUMBERING OVER 2,000 CHICKS. THE PRESENT AVERAGE DAILY EGG OUTPUT IS 2,060. THIS FARM ENABLES US TO ASSURE OUR GUESTS THAT NO EGG REACHES THEIR TABLE MORE THAN 24 HOURS AFTER IT IS LAID.

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